

Lingerie  
number

VOGUE

January 1, 1914  
Price 25 cents







## LEADERSHIP

To hold for 60 years the recognized supremacy in all vehicle construction—  
To initiate new standards in engineering, design, mechanical perfection, and  
luxury of appointment in each successive era—

To possess the ability to combine these in master-productions that embody  
the genius of the artist and the skill of the finished craftsman—

This is efficiency; this is true leadership—the factors that make the Rauch &  
Lang Electric Society's Chosen Car.

The latest Rauch & Lang introduces the famous Straight Type, Top-  
Mounted Worm Drive, guaranteeing reliability, maximum power efficiency with  
minimum cost of upkeep—no adjustments required. A car of wonderful silence.

Rauch & Lang agents in all large cities will gladly demonstrate.

Seating, Controlling, Braking and Top-Mounted Worm-Drive Features are exclusive with Rauch & Lang cars, and, as well  
as the design of the car and other details of construction, are fully covered by United States patents pending and granted.

THE RAUCH & LANG CARRIAGE COMPANY, 2220 W. 25TH STREET **Cleveland**

BRANCHES: New York, 1800 Broadway; Minneapolis, 1207 Harmon Place; Kansas City, 3501 Main Street

### Every Rauch & Lang Electric Car

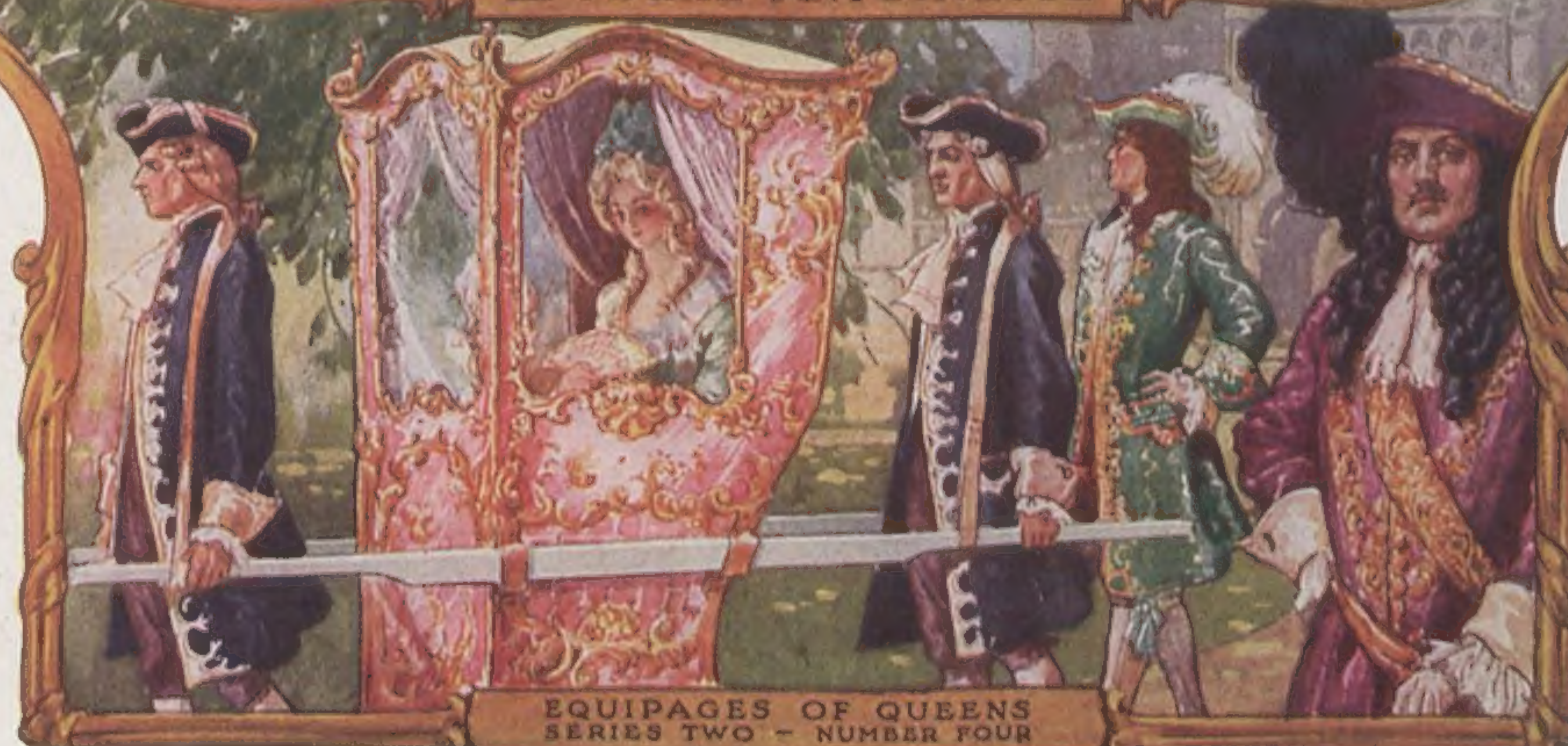
presents a quiet richness of  
design and finish that outrivals  
that of any monarch's convey-  
ance, whether the exquisite  
Sedan Chair of a Marie Antoin-  
ette or the imposing state  
coaches of present-day rulers.



### Three types of Control— Front, Rear, Selective Dual

Select the position from which  
you desire to drive, according  
to the number of passengers.  
Controls and brakes are auto-  
matically interlocked by merely  
turning front seat to natural posi-  
tion required by driving condi-  
tions.

### SEDAN CHAIR OF STATE OF MARIE ANTOINETTE



### Turkish Room Waldorf-Astoria

Rauch & Lang cars  
will be exhibited in  
the Turkish Room of  
the Waldorf-Astoria  
Hotel during the  
Grand Central Palace  
Show.

### Grand Central Palace Show

And also on exhibi-  
tion in the Electric  
Vehicle Section at  
the Grand Central  
Palace Show



# TIFFANY & Co.

RESET AND ENRICH  
JEWELRY IN MODERN  
STYLES

ALSO  
EXECUTE SPECIAL WORK IN  
THEIR DESIGNING AND MAN-  
UFACTURING DEPARTMENTS

THE MAIL ORDER DEPARTMENT  
OFFERS SATISFACTORY FACILITIES  
TO THOSE WHO CANNOT PLACE  
THEIR ORDERS IN PERSON

FIFTH AVENUE & 37<sup>TH</sup> STREET  
NEW YORK





## Annual Sale

### Women's Crepe de Chine Underwear

No. 21. **Crepe de Chine Night Gown** in white, pink or light blue, yoke of allover Lierre lace, lined with chiffon, finished with silk flowers. 32 to 44 bust. *Value* \$9.75 **6.95**

No. 23. **Crepe de Chine Night Gown** in pink, blue or white; neck and sleeves finished with hemstitched band and ribbon. 32 to 44 bust. *Value* \$6.50 **4.35**

No. 25. **Crepe de Chine Combination** (with ribbon strap suitable for evening wear); bodice of net, inserted with lace, drawer of pink or white crepe de Chine, trimmed with lace. 32 to 44 bust. *Value* \$7.95 **5.95**

No. 27. **Crepe de Chine Night Gown**, new sleeveless model with ribbon straps, in white, pink or blue, with insertion of esprit filet lace, finished with silk flowers. 32 to 44 bust. *Value* \$8.95 **6.95**

No. 29. **Crepe de Chine Bodice** in white, pink or blue, trimmed with insertion of shadow lace, edged with net and net shoulder straps, finished with flowers. 32 to 44 bust. *Value* \$2.95 **1.95**

No. 31. **Crepe de Chine Petticoat** in white, pink, or blue, accordion plaited flounce of chiffon, covered with deep ruffle of Lierre lace. Lengths, 34 to 42. *Value* \$9.75 **7.95**

No. 33. **Crepe de Chine Petticoat** in white, pink or blue, trimmed elaborately with Val lace and tucked chiffon medallions, finished with chiffon flowers. Lengths, 34 to 42. *Value* \$6.95 **4.95**

No. 35. **Dancing Petticoat** of crepe de Chine, in white, pink or blue, with deep accordion plaited flounce of net, edged with Val lace, finished with ribbon rosettes. Lengths, 34 to 42. *Value* \$7.95 **5.95**

# Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK





## Annual Sale

### Women's "Parfait" Lingerie Underwear

- No. 3. "Parfait" Combination of sheer batiste, Princess model, with bloomer drawers, trimmed with Val. lace, beading and ribbon; 32 to 44 bust. Value \$2.95 **1.95**
- No. 5. "Parfait" Night Gown of batiste; draped yoke of allover point d'esprit and Val. lace, ribbon through net banding; 32 to 44 bust. Value \$5.95 **3.95**
- No. 7. "Parfait" Night Gown of batiste, sleeveless model, ribbon straps over shoulders, trimmed with wide Val. lace; 32 to 44 bust. Value \$4.95 **2.95**
- No. 9. "Parfait" Combination of batiste trimmed with net, ribbon through embroidered beading, net straps; 32 to 44 bust. Value \$4.95 **2.95**

- No. 11. "Parfait" Night Gown of batiste with thread lace in crochet pattern, ribbon bows; 32 to 44 bust. Value \$2.95 **1.95**
- No. 13. "Parfait" Petticoat of striped madras, flounce of dotted embroidery; lengths; 34 to 42. Value \$2.50 **1.45**
- No. 15. "Parfait" Petticoat of nainsook, with thread lace in crochet pattern, satin bow; lengths, 34 to 42. Value \$2.50 **1.95**
- No. 17. "Parfait" Bodice of accordion plaited batiste and Val. lace, ribbon straps; 32 to 44 bust. Value \$2.95 **1.95**
- No. 19. "Parfait" Bodice of shadow lace and beading, with flower shoulder straps; 32 to 44 bust. Value \$3.50 **2.45**

# Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK





# French Hand Made Lingerie Specially Priced for January:—

From Bonwit Teller & Company



"La Rodinee"

"La Rodinee"



"Jacqueminot"

"La Rodinee"  
Georgette  
Chemise



"Jacqueminot"  
Envelope Chemise

"Jacqueminot"

"JACQUEMINOT" gown of sheer batiste. Short empire back. Trimmed with dainty net lace, and ribbons; bottom trimmed.

Regular, 5.75, 3.95

"JACQUEMINOT" combination of sheer batiste. Empire back and front. Knicker drawer trimmed with dainty net lace, and ribbons.

Regular, 6.75, 3.95

"JACQUEMINOT" princess slip to match. Skirt slashed at side.

Regular, 7.95, 5.75

"JACQUEMINOT" separate knicker as shown on combination.

Regular, 2.50, 1.95

"JACQUEMINOT" envelope chemise. Regular 3.00, 2.25

"JACQUEMINOT" regulation chemise. Regular 2.25, 1.95

"JACQUEMINOT" Georgette chemise. Regular 5.50, 3.75

"LA RODINEE" nightgown of fine nainsook; fine hand embroidery and lace medallions. Empire back and front and wide ribbon ties.

Regular, 9.75, 7.95

"LA RODINEE" combination of sheer nainsook; empire back and front and culotte drawer embroidered and trimmed with Valenciennes lace and medallions.

Regular 9.75, 7.95

"LA RODINEE" princess slip to match with slashed skirt.

Regular 11.75, 8.75

"LA RODINEE" Georgette chemise of fine sheer batiste with bodice effect back and front, hand embroidery and lace medallions; wide ribbon ties.

Regular 7.75, 5.75

"LA RODINEE" regulation chemise. Regular 4.75, 3.75

"LA RODINEE" bodice corset cover. Regular 4.75, 3.75

EVERY ARTICLE OF THE BONWIT TELLER FRENCH LINGERIE DISPLAYS CHARMING ORIGINALITY  
AND DAINTY SIMPLICITY WHICH IS NOT TO BE FOUND IN THE ORDINARY FRENCH UNDERWEAR

## BONWIT TELLER & CO.

Fifth Avenue at 38th Street, New York

Paris,  
42 Rue de Paradis.



# Dainty Lingerie Conceits for January at Prices Much Reduced:—from

Bonwit Teller & Company



"LUCIA" nightgown of fine sheer batiste; deep fancy bodice back and front. Valenciennes medallion shoulders and long ribbon ties. Regular 4.00, 2.95

Same model in crêpe de Chine. Regular 10.75, 7.95

"LUCIA" combination of fine sheer batiste; deep bodice. Empire back and front. Culotte drawer. Regular 4.00, 2.95

Same model in crêpe de Chine. Regular 8.75, 6.95

"GERALDINE" combination of fine sheer batiste; elaborately trimmed back and front. Excellent Valenciennes and wide ribbon. Regular 5.00, 3.95

"GERALDINE" gown of fine batiste elaborately trimmed with Valenciennes and wide ribbon and chiffon rose buds. Regular, 5.00, 3.95

"GENEE" gown of fine nainsook. The yoke and sleeves, and the back and the front of fine Valenciennes lace. Regular, 3.00, 1.95

Same model in crêpe de Chine. Regular, 8.75, 6.95

"RODIER" combination of fine nainsook; deep bodice, empire back and front of Valenciennes lace, narrow embroidery, and wide satin ribbon and bow. Regular 3.00, 1.95

"RODIER" gown of nainsook. Deep bodice of Valenciennes lace and embroidery, and ribbon bows. Regular, 2.00, 1.50

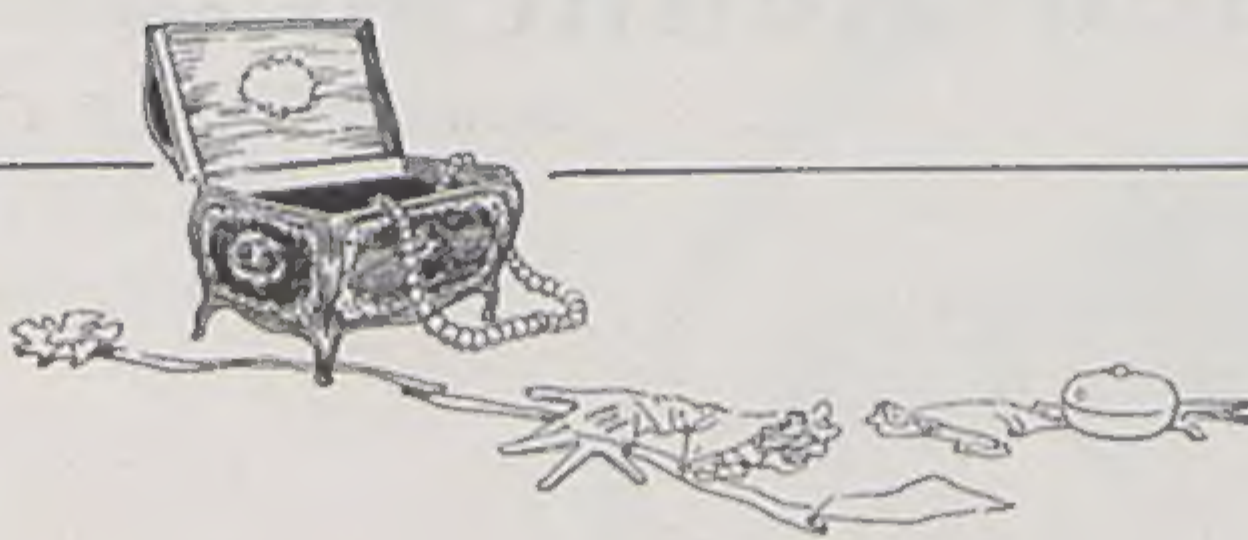
THE BONWIT TELLER LINGERIE BROCHURE, WHICH IS ISSUED FOR THE JANUARY PRICE REDUCTIONS, WILL BE SENT POSTPAID TO THOSE WHO REQUEST IT

## BONWIT TELLER & CO.

Fifth Avenue at 38th Street, New York

Philadelphia,  
13th & Chestnut Sts.





## Did Vogue Do Your Christmas Shopping?

### —now let Vogue do your Everyday Shopping

**N**OW that Christmas is over, what do you need for yourself? It may be anything from a new fur coat to a pin tray for the dressing table—furniture, pictures, curtains, house linens—but whatever it is, Vogue is ready to purchase it for you.

Everyday shopping is even more a Vogue specialty than Christmas shopping. With the best New York stores at its very doorstep, Vogue can promptly meet, all the year long, any shopping emergency.

Shopping through Vogue is so very simple that elaborate "directions" are not necessary. You simply sit down and write to Vogue exactly as you would write to a friend—telling what you want, and enclosing cheque to pay for it.

And although the whole service is of a remarkable simplicity, several years experience leads us to make it still simpler by offering these time-saving suggestions:

#### HOW TO SHOP THROUGH VOGUE

1. Vogue will buy for you any article editorially mentioned or advertised in Vogue; also any other that can be had in New York. When ordering anything Vogue has published, please give date of issue and number of page.
2. Enclose cheque to cover the cost of the articles you want. If you do not know exact cost, send approximate amount and the balance, if any remains after purchase, will be refunded. Should the remittance by chance be insufficient, Vogue will notify you; articles cannot be sent till the full amount has been received.
3. Unless otherwise requested, articles are sent express collect. Charges will be prepaid if so instructed; but orders will not be sent C. O. D. When ordering small, light articles include postage so that they may be mailed.
4. Only by special advance arrangement will articles be sent on approval. If you return them, your remittance will be refunded, but express charges both ways will be at your expense. And, when such arrangement has been made, and you find it necessary to return articles, send them to Vogue and *not* to the shop.
5. Vogue makes no charge for its services; to avoid book-keeping, Vogue is not in a position to open charge accounts with any patrons. Nor can Vogue undertake to charge articles to your own account in the shop from which you are purchasing. All orders are to be accompanied by the appropriate remittance.
6. When ordering garments, be sure to state size; and to give your preferences as to style, color and material. Please name your second choice when possible.
7. Please write your name and address very legibly—and the forethought of those who write on but one side of the paper is appreciated very much. A stamped envelope should be enclosed when reply is desired.

This number of Vogue is largely devoted to linens and lingerie; you can use it all winter as a guide to their selection. The forthcoming early spring fashion numbers (see page 95) with their invaluable forecasts of the new mode, will enable you to purchase through Vogue the very newest gowns, hats, wraps and accessories as they appear in the Fifth Avenue shops. All shopping letters should be sent to the Vogue Shopping Service, 443 Fourth Ave., New York City.



NEW YORK  
BROOKLYN  
PHILADELPHIA

OPPENHEIM, COLLINS & CO

34th Street - New York

NEWARK  
BUFFALO  
CLEVELAND

Present a Noteworthy Collection of  
*Dainty Underwear and Boudoir Accessories*



*A—Nightgown*

Of Nainsook, trimmed with Val. lace and butterfly medallions ..... 1.50

*B—Underbodice*

Of Crepe de Chine, Van Dyke points of lace and French roses..... 2.00

*C—Combination*

Of sheer Nainsook, trimmed with medallions and insertion of lace..... 2.00

*D—Negligee*

Of Crepe de Chine, combined with shadow lace and ribbon rosettes ..... 5.90

*E—Nightgown*

Of sheer Nainsook, in combination with fine lace and ribbon ..... 2.00

*F—Underbodice*

Of fine embroidery; ribbon drawn and lace trimmed.... 1.50

*G—Boudoir Sacque*

Of alternating rows of ribbon, Val. lace and ribbon rosettes ..... 3.95

*H—Petticoat*

Of Crepe de Chine, shadow lace and French chiffon roses. 3.95

*I—Underbodice*

Of fine cobweb lace, with shoulder strap of Val. lace.. 1.00

*J—Boudoir Cap*

Of Princess lace, trimmed with ribbon and French flowers ..... 2.95

*K—Boudoir Cap*

Of Crepe de Chine, Val. insertion, medallions and ribbon ..... 1.50

*L—Boudoir Mules*

Of imported slipper satin, with leather sole and French heel ..... 3.50



*"Onyx"*

TRADE



MARK

*Hosiery*

## *Let the New Year Cement the Friendships of the Past*

One of the greatest pleasures of life is to be surrounded by friends to whom we may turn at all times. It is but a short step from the friends with whom we may commune to the friends who claim our affection through faithful service.

In this latter category stands "ONYX"—an inanimate friend, to be sure, but behind that "**Symbol of Quality**" stands an organization of men whose one purpose is to protect the millions of friends that they have already made and to **Deserve** the **Confidence** and **Regard** of newer ones to come.

Let us, then, at the beginning of this new year, mutually resolve to strengthen our friendships of the past—you in greater Confidence in your protecting brand, and *we* in the firm purpose of raising still higher the standard for which "ONYX" stands—QUALITY, VALUE and FAITHFUL SERVICE!

*The following selections of the "ONYX" line typify the fulfilment of all that we have pledged you in the name of this famous brand.*

### *Silk Hosiery for Women:*

No. 251—Women's "ONYX" Pure Thread Silk with Lisle Sole and Lisle Garter Top—Black and all colors—A wonderful value, the utmost obtainable at \$1.00

No. 498—"ONYX" Pure Thread Silk in Black and all colors. Twenty-nine inches long. Extra Wide and Elastic at Top. The "Garter Top" and SOLE of SILK LISLE give extra strength at points of wear, preventing Garters from cutting and toes from going through. \$1.50

No. 106—Women's "ONYX" Pure Thread Silk—the extraordinary value—best made in America—every possible shade or color—Black, White, Tan, Gold, Pink, Sky, Emerald, Bronze, Suede, Purple and all colors to match shoe or gown. Every pair guaranteed. \$2.00

### *Silk Hosiery for Men:*

No. 515—Men's "ONYX" Pure Silk in Black and All Colors; "Dub'l" Lisle Sole and High Spliced Heel. Best for the money. \$1.00 per pair.

No. 620—Men's "ONYX" Pure Silk in Black and Colors; Lisle Lined Sole and High Spliced Heel. Best for the money. \$1.50 per pair.

#### *The "Pointex" Heel*

a device which replaces the old square splicing and gives a slim and graceful appearance to the ankle is found exclusively in

*"Onyx" Hosiery*

SOLD BY LEADING DEALERS EVERYWHERE

*Lord & Taylor*

*Wholesale*

*New York*



# SHOPPERS' AND BUYERS' GUIDE

## Antiques

### BRASS AND COPPER ANTIQUES.

Lamps, candle sticks, andirons, knockers, Russian Samovars. Many unique gifts from \$1.50 up. The Russian Antique Shop, 1 E. 28th St., N. Y.

**A FEW CHOICE SPECIMENS** of quaint pieces, together with true copies of antiques made of old woods. Hand made in our shops. Also repairing. William Birns, 70 W. 38 St., N. Y.

## Art Galleries

### FIFTH AVENUE ART GALLERIES

546 Fifth Avenue and 1, 3, 5, W. 45th St., N. Y. Tapestries, Paintings, Antiques, Art Objects. Write for Catalogue X; James P. Silo.

## Auction—Bridge—500

**"RAD-BRIDGE"** new "Ruffinish" Playing Cards, "Club Linen," "Velour" and "Basket Weave" Cards (patented) now come in both smooth and "Ruffinish." All in 4 colors each.

**Red—Blue—Brown—Green—** plain edge 25c per pack (Dozen \$2.75); Gold Edge 35c (Dozen \$4.00). Samples free. "There is no better 25c card for any game."

**"RAD-BRIDGE"** Life's Illustrated Pad. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad, \$2.50 per dozen. Now comes in

**New Cover by Blashfield** of "Life" giving new Royal Auction (or Lily) table and condensed "Essential Rules" making pad suitable for Bridge and Auction or Royal Auction (Lily).

**"RAD-BRIDGE"** sterling mark on Bridge Accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) brings our wallet of samples in addition.

**"RAD-BRIDGE"** goods are sold by first-class dealers everywhere, or will be sent direct, carriage paid on receipt of price. Dept. V, Radcliffe & Co., 144 Pearl St., New York.

**DALTON'S AUCTION BRIDGE**, with many illustrated hands in Royals. Price, \$1.00 post-paid. The best works on Royal Auction. Wycil & Company, 83 Nassau Street, New York.

**LILLIAN SHERMAN RICE**, 120 W. 72nd St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in 6 lessons. Private instruction. Also by mail. Tel. Col. 7160.

## Boas, Feathers, etc.

**MME. BLOCK.** Willow or Ostrich plumes made into handsome French plumes, a collarette or chic novelty. Paradise aigrettes cleaned, remodeled. Mail orders filled. 36 W. 34th St., N. Y.

**H. METHOT.** French Feather Dyer and Dresser. Originator of the art of reconstruction. Old feathers made into new. 29 West 34th St., N. Y.

**CAWSTON OSTRICH FARM**, 500 5th Av., nr. 42nd St., N. Y. Exclusive Feather Shop of famous California Ostrich Farm. Highest quality plumes, moderate prices. Artistic recreating old plumes.

### SATISFACTORY VISITS BY MAIL

You can purchase anything advertised in these pages by letter if a visit is not convenient.

## China and Cut Glass

### THE NEW "SUNSHINE CHINA"

A bit of iridescent beauty for the tea table. Three piece tea set with two cups, boxed, \$10. The Furness Studio Shop, 22 E. 34th St., N. Y.

**A REGAL GIFT.** "The Blue Bird for Happiness." A most beautiful cup and saucer. Rich royal blue, gold or silver lined, \$10; opal lined, \$7.50. Furness Studio Shop, 22 E. 34th St., N. Y.

**FOR THE CHILDREN.** Quaint Porringers of fine china, boxed, 6 styles. Bowl or mug with plate, \$5, \$8, \$10. Bowl, plate & cream jug, \$6, \$9, \$12. Furness Studio, 22 E. 34 St., N. Y.

## Children's Clothes

**CHILDREN'S WEAR** from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs., specialty. Beebe & Shaddle, 38 W. 33d St. Tel. 7537 Mad.

**IMPORTED SMOCKED FROCKS.** Sizes from 6 months to 15 years. Prices reasonable. Order now for Fall. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

**MISS MOORE.** Our specialties for children are absolutely unique. D'jibba, Hohenzollern, Fauntleroy, Luxembourg and other frocks. Boys to 6, girls to 14 yrs. 547 Boylston St., Boston, Mass.

**BABY'S FIRST SHOES** cast in bronze (gold, silver or copper finish). Preserves forever each crease & wrinkle as baby wore them. Write for circular. Art Bronze Gift Shop, 501 5th Ave., N.Y.

A classified list of business concerns which we recommend to the patronage of our readers

**One year, (24 issues)** payable yearly in advance..... \$60.00  
**One year, (24 issues)** payable monthly in advance..... 66.00  
**Six months, (12 issues)** payable in advance..... 32.00  
**Six months, (12 issues)** payable monthly in advance..... 34.00  
**Per Insertion, (minimum order 4 insertions)** in advance.... 3.00

Each space limited to 4 lines—about 25 words. Forms close one month and five days in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.

## A Bold Venture And Why It Flourished

**T**O make a feather shop flourish where none has flourished before requires more than ordinary business daring.

But Julia Block has more than ordinary business sense. In 1906, she established the first feather shop in Thirty-fourth Street, when that district was just beginning to give promise of the great shopping center it is to-day.

Her friends called her foolhardy, and her competitors smiled. And, as a wholesaler, she barely managed to weather the struggles of the first two years. Then came Vogue, with the suggestion that she test the retail field with a card in the "Shoppers' & Buyers' Guide."

As an experiment, she placed a three-month order. Returns came slowly at first. "Vogue sent me only one good customer in those first three months," said Mme. Block, "but through her I saw what might come of advertising—and continued my card."

That was six years ago. Business increased so that in 1910 Mme. Block was forced to move into another shop near the Waldorf. Now she is cramped for room in her dainty little quarters, while an unceasing flow of orders and inquiries pour into her shop. And her advertising—but here is a letter from Mme. Block to tell of that:

"Advertising has created my retail trade. Vogue showed me the way to advertise—and Vogue has brought more results than all other mediums combined.

"Customers came slowly at first—but the first year gave me a good start. Each year yields increasing results, and each new Vogue brings me new customers and inquiries.

"And the best of it is that Vogue customers invariably send their friends to me—I often can trace six or eight customers who have come to me through one Vogue-reader."

Bold ventures become firmly established businesses through well-placed advertising.

## SHOPPERS' AND BUYERS' GUIDE SERVICE

VOGUE 443 Fourth Avenue New York

## Children's Clothes—Cont.

**BABY SHOP.** Dainty hand-made Layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, Infant Outfitter, 247 South 20th St., Philadelphia, Pa.

### VICTOR BABY DRESSER.

Do not dress Baby on lap. "Victor" Baby Dresser holds baby, and makes dressing easy for mother and child. Victor Mfg. Co., Detroit, Mich.

### INFANTS' HANDMADE DRESSES

"long" or "short," from \$1.35, others from 49c; every baby need at lowest prices. Catalog free. Stuart Shop, 57 W. 39 St., N.Y. Tel. Bryant 1185.

**GROW & MARTIN, PHILADELPHIA,** Pa., 1529 Walnut Street. We make a feature of mail orders for exclusive models in coats and dresses for misses and children.

### FLEUR DE LIS, CHICAGO, ILL.

Only to the woman of refinement does our infants' wear appeal. Daintiest of hand work. Absolutely different. Send for price list.

**CHILDREN'S FINE FRENCH P. K.** and lingerie dresses, ages 4 to 12 yrs. Sketches sent on request. Also dainty hand-made slips and gimpes. Solov-Hinds Co., 322 Boylston St., Boston, Mass.

**INFANT LAYETTE ALL READY TO SEW.** Each garment cut for you to make. Practical designs. Fine materials. Send for circular. Infant Outfit Co., 14 Lincoln St., E. Orange, N. J.

**KOOLBITE** toy. Baby's thermos nip. Scientific and sanitary. Instant relief to teething Babies. Doctors. Dentists. Nurses recommend. Complete \$1. G'teed at stores or Kooolbite Co., 96 B'way, N. Y.

## Chiropody

**DR. E. N. COGSWELL,** Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, \$1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

## Corsets

### MME. S. SCHWARTZ

Corsetiere. 11 East 47th Street, New York. Telephone 1552 Murray Hill.

### MME. BINNER

Corsetiere, is cultivating figures with her famous corsets. New establishment, 501 Fifth Avenue, New York; formerly 18 East 45th Street.

### MME. ROSE LILLI, Corsetiere

Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., New York. Tel. 2318 Bryant.

### GOSSARD FRONT LACED CORSETS

Olmstead Back Laced fitted by experienced corsetieres, \$3.50 up. Corsets to order, \$10. Olmstead Corset Co., 44 W. 22nd St., N. Y. Gram. 5224.

**LE PAPILLON CORSET CO.** Mme. Gardner. Mgr., 26 W. 33th St., N. Y. Corsets to order and ready to wear; our goods are universally admitted to be of superior style, fit, finish & workmanship.

**BERTHE MAY'S CORSETS,** Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

**WADE CORSETS.** High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

### MME. BARCLAY, MODART FRONT LACE

Corsets. Also original designs of custom made back laced corsets. 553 Fifth Ave., N. Y. Tel. 4474 Murray Hill.

**PEETZ FRONT LACE CORSET.** "The Highest Art in Corseting." Ready to wear custom made. Prices \$5.50 to \$35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

**CORSET HOSPITAL.** Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order \$10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B'way, N.Y.

**LINES AND POISE** you want at the price you want to pay. La Grecque Corset fitted by expert corsetieres without charge. Van Orden Corset Co., 45 West 34th Street, New York.

### THE NEW "M. H." CORSET.

Most comfortable corset made, whole back, no lacing, no clasp. From stock, \$10. To measure, \$18 up. Mrs. Gene Watson, 17 E. 48th St., N.Y.

**INDIVIDUAL CORSETS** designed for individual needs. Mail orders carefully attended to. Prices reasonable, satisfaction guaranteed. Mrs. L. L. St. John, 418 5th Ave., N. Y. Tel. Greeley 3722.

**HAUSER & PRENTISS,** 655 5th Ave., N. Y. Artistic lines and comfort assured. Reasonable prices. Singers' corsets a specialty. Brassieres to order; rubberized brassieres & belts for reducing.

**KATHERINE D'ARCY** Hip confining, low bust corsets, of the latest vogue. Style and wearing quality guaranteed. Cleaning and repairing. 500 5th Ave., New York.

### MME. HEMPHILL

Corsetiere. Custom made only. 366 Fifth Ave., N. Y. Tel. 2197 Greeley



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Corsets—Cont.

### LA PATRICIA CORSET CO.

Mme. Sara, Corsetiere. Not sold in stores.  
4 West 33rd St., New York City.  
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Your full name, address and city. 250—\$1.10. 1,000. \$3.75. Divided in 4 names for same family. J. Harry Drechsler Co., Baltimore, Md.

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**SPECIAL PRICES** on hand embroidered Philippine waist patterns: \$10 values, \$7.50; \$7.50 values, \$5; \$5 values, \$3.50. Money refunded. O. A. Bosley, 296 E. Colorado St., Pasadena, Cal.

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**COMPETENT MEN SERVANTS** our Specialty. Reliable help of all kinds. Service prompt and efficient. Mrs. Julien, 47 W. 42d St., N. Y. (next door to Stern's). Tel. Bryant 4381.

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Costumes for Private Individuals a specialty for ball masque, amateur theatricals. 164 West 48th Street, New York. Telephone Bryant 4335.

**EAVES COSTUME CO.** Fancy & theatrical costumes on hand or made to order for all occasions, to hire or for sale. 226 West 41st Street, near Broadway, N. J. Telephone Bryant 3044.

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**IF YOU ARE STOUT** try the only healthful and scientific method of reducing. Thermo-electric medium & massage. Dieting not essential. Miss Frye, 233 W. 107 St., N. Y. Tel. 6556 River.

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**WINTER HOLIDAYS.** Spend them in Quebec. All winter sports, Thee Dansants at Chateau Frontenac. For information and booklets write Miss Amy Phillips, Hotel McAlpin, New York.

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Made to Order

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Imported and to order gowns, blouses and lingerie. Also stock sizes in French and domestic models. 182 Madison Ave., near 34th St., New York.

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Made to Order

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Made from your own material. Reasonable prices. Unusual remodeling. HOMER, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

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Importers. Trousseaux, Gowns and Fancy Tailoring. 23 West 45th St., New York. Tel. 4795 Bryant.

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Chic Gowns Made to Order at Short Notice. Evening Gowns a Specialty. 140 W. 95th St., N. Y. Tel. Riverside 1929.

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Gowns and Waists to order for all occasions. Also tailored suits. 9 E. 48th St., N. Y. Tel. Murray Hill 200.

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Telephone 7295 Plaza. Formerly of 87 West 46th Street, New York. Trousseaux, Gowns, Wraps. Fancy Tailor Suits. Prices moderate. 60 West 53d St., New York.

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**YOUR OWN MATERIAL** made into gowns of the latest Paris modes. Old gowns remodeled. Prices reasonable. Mme. Leighton, late of Lord & Taylor, 237 W. 107th St., N. Y. Tel. River 2891.

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**A FRENCH DRESSMAKER** will design and make you a gown or a tailored suit at a very special price in order to introduce her work to Vogue readers. Mme. LaValle, 420 5th Ave., N. Y.

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Original designs in afternoon and evening gowns, my specialty. Suits, coats, wraps, and also simple morning dresses. 43 W. 46th St., N.Y. Bryant 3067.

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Smart gowns and suits made to order. Exceptional line of made-up top-coats of my own design. 625 Lexington Avenue, at 53rd Street, New York.

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Out of town orders given special attention. Samples, suggestions and estimates furnished. 2255 Broadway, N. Y. Tel. Schuyler 8976.



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Gowns and Waists—Cont. Made to Order

**MRS. WILSON** announces her removal from 26 East 23rd Street to 444 Park Ave., N. Y., bet. 56th & 57th Sts. Original designs in gowns and wraps. Trousseau.

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**MME. LORETTA,** Maker of individual gowns and waists. Cafe and Dance gowns a specialty. 13 W. 38 St., next Lord & Taylor, N. Y. Tel. Greeley 1168.

**INDIVIDUALITY IN DRESSMAKING** Mme. Blako pleases. Gowns ready to wear or made to order. Exceptional remodeling. 373 Fifth Avenue, New York City.

**UNUSUAL DRESSMAKING** Perfect fit. Smart designs. Trousseau. Prompt. E. & S. Meares. 12-14 W. 37th St., N. Y. Tel. Greeley 5827.

**ROWORTH** Individual millinery, frocks, and frills for maids and matrons. Moderately priced. Call or write. 50 West 33rd St., New York.

**RAGAN & DAVIS, IMPORTERS, N. Y. C.** Evening and Reception gowns, wraps. Artistic designs. Exclusive styles. Prompt. 4 West 37th St. Tel. Greeley 2827.

**YOUR OWN MATERIAL USED.** Mrs. Gordon specializes in reasonable gowns from your material during Jan. & Feb. Excellent fit. Very latest designs. Remodeling. 53 W. 37th St. N. Y.

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## Gowns and Waists Ready to Wear

**THE MENDING SHOP.** Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin. 20 W. 31st St., N. Y. Phone 189 Madison Square.

**REBA,** 2381 B'way, N. W. Corner 87th St., N. Y. Winter models in gowns, frocks, coats, blouses and wraps. Imported and Original Designs. Mail orders promptly filled. Send for catalogue.

**GOWNS, SUITS, STREET AND EVENING** Wraps. Genuine Models and Samples sold only. No duplicates. Prices half actual value. D. Maxon & Co., 1552 Broadway, at 46th St., New York.

**MAISON D'ART** 46 W. 33rd St., N. Y., just across the way from the Hotel McAlpin. Exquisite fall gowns, dainty waists and up-to-the-minute dress novelties. Prices reasonable. Call on us today.

**SALE OF SCHER'S GOWNS.** Attractive in style and price. Copies of imported models. Afternoon and evening dancing frocks, \$16.50 up. Model Blouses \$5 up. 500 5th Ave. cor. 42 St., N. Y.

**SCHER'S SMART AUTO and TOP COATS** In Duvelyn, bangle and chinchilla. Comfy 36 in. coat \$10; 50 in. draped at bottom, newest effect \$15.50. J. Scher, 500 5th Ave., N. Y.

**THE GREEN SHOP** offers a special black charmeuse evening gown trimmed with white lace for \$35. Visit us or write. 55 West 45th Street, New York. Tel. 5432 Bryant.

**THE GREEN SHOP** has many charming afternoon gowns in charmeuse at \$18 and more. New and dainty Winter models. Call or write. 55 West 45th St., N. Y. Tel. 5432 Bryant.

**THE GREEN SHOP** is showing many exclusive suits, coats, evening wraps and furs at special prices for the Winter. Visit us or write. 55 West 45th St., N. Y. Tel. 5432 Bryant.

**ROYAL APPAREL CO.** Evening gowns, afternoon frocks and street dresses direct from manufacturer to you. Lowest possible prices. Best materials. Booklet C free. 35-6th Ave., N. Y.

**MRS. G. H. EAMES.** 717 Boylston Street, Boston, Mass. Exclusive "Ready to Wear" made in our own workrooms. Gowns, suits, waists, coats and wraps. Telephone 5818 Back Bay.

**B. PLUMER—"LINGERIE SHOP"** Imported models of gowns, blouses, frocks and coats. Also trousseaux made to order. 7th Ave. and 54th St., N. Y. Tel. Columbus 4545.

**A. L. LA VERS CO., SPECIALTY SHOP.** All imported models of gowns, waists, coats, etc., reduced to half the original price during Jan. 192 West 37th St. & 34 Park St., Boston.

## Gowns and Waists—Cont. Ready to Wear

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**FRENCH MODELS AT REDUCED PRICES.** Altered without charge. Gowns, dressy suits and blouses made to order. Call or write. Mrs. C. A. Burke, 23-30 W. 38th St., N. Y.

**AT REASONABLE PRICES** Charming frocks for afternoon & evening wear; both ready made & made to order. Call or write. F. G. Goerner, 10-12 West 22d St., N. Y.

**COUGHLIN & DAVENPORT.** Importers & makers ready to wear blouses, also afternoon and evening gowns. Brides and bridesmaids gowns a specialty. 137 Lancaster St., Albany, N. Y.

**MARIE,** 1712 Walnut St., Philadelphia, Pa. Gowns for all occasions—exclusive designs. Tea gowns and novelties in Jersey chemises. Combinations and petticoats.

**LOTUS STYLES** in coats, wraps; individual; unusual French designs; motor coats; new every week; descriptions, prices mailed. Lotus Shops. Broadway & 90th St., & 42 West 39th St., N. Y.

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**FUN FOR YOUR GUESTS** Davis Quality Dinner Cards Sold at Gift Shops, your Stationer's or The A. M. Davis Co., Boston.

**GIFT CARDS FOR INDIVIDUAL GIFTS** Unlike the Ordinary kind. Dainty Hand-Colored designs. Charming written sentiments.

## From One Friend to Another

ON ANOTHER page of this directory, you will find the story of a successful advertiser. And part of it is due, she says, "because Vogue readers send their friends to me." We asked about this.

"Only last week," she said, "a customer here in New York told me she had learned of my shop through her sister in San Francisco."

Perhaps your friends would like to know the little shops that prove of service to you. It may be that you can help some friend find the very shop she has looked for everywhere. And you surely will have done her real service, if, through you, she learns the delight of finding the unusual shops that are clustered along these columns.

**VAN RENNELAER CRAMER STUDIO.** The only Box Shop in N. Y. Boxes covered to order. Art novelties. Cards for dinner, every Holiday. Valentines, etc. 10 E. 48th St., N. Y. M. H. 3737.

**THE ANNE ABBOTT** Hand illumined cards. Unusual New Year or place Cards by the author of "God Bless the Friend Whom I Love," sent on approval from Sun Dial Shop, 22 E 34 St. N. Y.

## Hair Goods & Hair Dressing

**ANNA J. RYAN.** Fashionable devices in curls, pompadours, switches, transformations and wigs. Mail orders a feature. 2896 Broadway, near 115th St., N. Y. Tel. 5566 Morningside.

**LEHNERT & ALEXANDER.** Ladies' Hair Dressers, 309 Mad. Ave., N. Y. Just below 42nd St. Natural gray and white hair. Inventors of the latest creation, The Torsdale Coiffure.

**WILLIAMS.** Ladies' Hair Dresser. Maker of the "Excelsior" Transformations, beautiful hair, natural appearance. Distinctive Chignons easily adjusted. Call or write. 27 W. 46th St., N. Y.

**MILLIUS,** 13 W. 38th St. & Plaza Hotel, N. Y. Latest Parisian importations in Hair Goods and Ornaments. Mfr. of Facial and Hair preparations. Leading Ladies' Hair Dresser.

**SENÉGAS,** 60 W. 45th St., bet. 5th & 6th Aves., N. Y. Specialist in transformations, wigs & toupees. Designer of individual fashions in Artistic hair goods & latest coiffures for the elite.

**L. MICHEL & CO.** Makers of all kinds of hair goods. Ladies and gentlemen's wigs and toupees a specialty. Hair-dressing & manicuring. 697 Mad. Ave., N. Y.

**FRANCIS,** Ladies' Hair Specialist. The new ideal way pin for a hurried toilet, \$7 up. Guaranteed to keep the wave. The effect is beautiful and easiest false hair to adapt. 8 W. 37th St., N. Y.

## Hair Goods & Hair Dressing (Continued)

**BOSCHE & MICHEL.** Expert Hairdressers. Late with Berthomieu, Paris. 104 W. 44th St., N. Y. Shampooing, manicuring, facial and scalp treatment. Specialists in transformations, wigs, toupees.

**MME. THOMPSON,** 41 W. 38 St., N. Y. Beautiful hair goods. Transformations. Fluffy Rufflers, Butterflies, Casques. Wonderful hair tinting. Shampooing & bleaching. Facial & scalp treatments.

**MISS BESSIE.** Marcel waving a specialty. Hair dressing and manicuring. Transformations of Swedish natural hair from \$8 up, fully guaranteed. 15 West 45th Street, New York.

**MME. ONEILL,** 18 years' experience in the care of Human Hair. Unexcelled service in matching all shades, dressing, tinting, etc. Careful attention to mail orders. 10 W. 22nd St., N. Y.

**ANNA M. CONSIDINE,** Ladies' Hairdresser. My specialty: Featherweight hair pieces, latest creations. Unexcelled quality hair. Call or write. 20 E. 46th St., N. Y. Take elevator.

**HERMAN J. BOSCH,** 2 E. 46th St., N. Y. A hairdressing establishment where refined taste prevails. Distinct and individual designs for graceful hairdressings. Beautiful hair goods.

**P. JAY & CO.,** Ladies' Hair Dressers and manufacturers of human hair goods, have removed to 17 West 46th Street, N. Y. (near 5th Ave.)

**SPECIALTY OF SCALP** Treatment at your own home. Shampooing and facial massage. References given. Margaret McCloskey, 220 Wilson Street, Brooklyn, N. Y.

**HENRI GRAUX—Coiffeur de dames.** Latest styles of hairdressing by experts, \$1. Lesson given free of charge by French artist. 28 East 33rd St., N. Y. Phone Murray Hill 2768.

## Jewelry & Silverware

**DIAMONDS, OLD GOLD AND SILVER** Worn out gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Callmann, appraiser, 27 W. 37 St., N. Y.

**HIGHEST PRICES PAID** for Diamonds, Pearls & Precious Stones. Old stones recut or reset. Original designs submitted. Bank references. Frank K. Huff & Co., Inc., 6 Maiden Lane, N. Y.

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**PENELOPE,** 19 East 31st St., New York. Blouses, Dressing Jackets, Neckwear, Italian cut work, embroidery of all kinds, ready made or made to order if desired. Reasonable prices.

**WE BUY From Custom House Sales** and bankrupt stocks, so we can offer real laces, neckwear, charmuse, crepes, silks, etc., below wholesale prices. J. Schwartz, 58 E. 34th St. N. Y.

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# W SHOPPERS' AND BUYERS' GUIDE W

A classified list of business concerns which we recommend to the patronage of our readers

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Smart & distinctive styles in tailored suits, furs and coats. Prices reasonable. Correspondence gladly received. 687 Madison Ave., N. Y.

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Originals and copies of imported models in all fabrics. To order, \$45 up. Ready-to-wear, \$18.50 up. 500 5th Ave., cor. 42d St., N. Y. Suite 718.

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Tailor to Gentlemen.  
Gowns, Suits and Riding Habits.  
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**THE LINGERIE SHOP**  
25% off on discontinued designs.  
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Exclusive Shop for  
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Hats for the fashionable  
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Wash garments with small vacuum washer. Large size washes tub of clothes in 5 min. Saves labor, wear, money. R. 609 Depan Bldg., 489 5 Av., N.Y.

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Lists submitted free by  
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Color photography in all its branches exclusively. Sittings anywhere.  
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Fans, mats and Tapa. Matsumoto hand colored Japanese prints.  
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# W SHOPPERS' AND BUYERS' GUIDE W

A classified list of business concerns which we recommend to the patronage of our readers

## Specialty Shops—Cont.

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**GIFT SHOPS**  
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Americas Greatest Cleaners and Dyers  
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Goods cleaned or dyed in 24 hours.  
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High class cleaners and dyers of New York.  
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You can purchase anything advertised in these pages by letter if a visit is not convenient.

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Luncheon 50c. Dinner 65c.  
Sandwiches, cakes and pies to order.  
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Delicious home cooking from English recipes served in an atmosphere of harmony and rest. Luncheon, tea, early supper or dinner. 214 S. 15th St., Phila., Pa.

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The quaintest place in New York  
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**FORQUIGNON F. B. MANICURE SETS**  
in fine real leathers from \$2.50 to \$25.00. Appropriate for Christmas. Write for catalogue. Emile Forquignon Co., 106 Lafayette St., N. Y.

**WAXEN SACHETS,** daintily boxed, satin wrapped, 70c. Miniatures, 25c. Ivory Vanity-box, puff, powder, cakes, 50c. Compagnie Faria, Dept. A, 9-13 Maiden Lane, New York City

## Toilet Preparations

**BICHARA DE PARIS PARFUMS**  
Concentrated floral water and blended perfumes. Toilet preparations. Handsome booklet explains all. Write. Natura Co., 15 E. 35th St., N. Y.

## Toilet Preparations—Cont.

**LE PERLE FACE POWDER,** a complexion aid, adheres, protects, beautifies; in four tints, delicately perfumed, 50c per box, prepaid. Miss Cloud, cor 15th & Walnut Sts., Phila., Pa.

**MARY GREY'S** Treatments for face and scalp repair the ravages of age and worry. Home Treatment box with full directions, \$5. Mary Grey Co., 2 East 46th Street, New York.

**QUINSEC HAIR ELIXIR**—For dandruff and falling hair. Price, \$1.00. Hair Salve, 50 cents. Write for booklet. Scientific treatments. K. M. Quinlan, Parlors, 166 Lexington Ave., New York.

**LLEWELLYN'S "SKIN FOOD"**  
is a dependable first aid to beauty, cleansing and nourishing. Large tube, postpaid to any address for 35c. Llewellyn, 1518 Chestnut St., Phila., Pa.

**NAILINE.** The new wonderful manicure requisite. A polish, bleach, cuticle and stain remover combined. Postpaid, 25 cents. O. M. S. Co., 50 Ferry Street, New York.

**"BLUSH OF YOUTH."** Natural rouge, produces a healthy, natural tint to the complexion, perfectly harmless. Price, 50 cents by mail. Address Bergen Toilet Co., Cliffside, N. J.

**BEAUTY AND YOUTH PRESERVED**  
Wrinkles smoothed out, discolorations softened by scientific preparation. Perfectly harmless. \$1. Dorice Toilet Specialties, 166 Marston St., Detroit.

**MME. MAY'S** celebrated wrinkle lotion corrects flabbiness and closes the pores. Gives youthful complexion to those showing traces of time. \$1.00 per bottle. 15 Temple Place, Boston, Mass.

## Unusual Gifts—Cont.

**BABY BATH BOX.** Everything essential, humorously labelled in rhyme. Dainty and unusual, \$2.75 postpaid. E. R. Noyes, maker. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

**MEDICI BOOK RACKS.** A delightful gift for all occasions, \$4.50 prepaid. Unusual cards and calendars. We specialize in everything Italian. La Bottega, 402 Mad. Ave., N. Y.

**THE LAVENDER SHOP.** Sachets, Lavender, Lilac or Lily of the Valley with cards 50c. Skirt Hangers, Pink, Blue, Lavender, White, 50c. 634 Slater Building, Worcester, Massachusetts.

**TIP YOUR HEAD A BIT**  
as you leave the Waldorf, 33rd Street side. We are directly opposite on Thirty-third Street. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**IF YOU LIVE OUT OF TOWN**  
Write for booklet showing actual photographs of Glebeas flowers for decoration and corsage. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**CRAFT AND GIFT SHOPS**  
Generous profits to you. Write for special offer. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**GIFTS** Unique, beautiful, made by skillful craftsmen of all trades. Prices reasonable. Visit the Exhibition of the Nat'l Craftsmen, 119 E. 19th St., N. Y.

**GIFTS FROM THE ORIENT.** Beautiful hand embroidered robes, waist patterns, handkerchiefs, etc. Shipped on approval. Write for price-list. Far Eastern Shops, 2231 B'way, N. Y.

**MADE BY THE BLIND.** Hand-woven cushions, scarfs, baskets, rugs and linen and gold thread bags. The Lighthouse Weavers of N. Y. Association for the Blind, 111 E. 59th St., N. Y.

**GIFTS FROM THE ORIENT** for birthdays, prizes and favors. Box of 6 personally selected unusual gifts, \$1. Also separate gifts from \$1 up. Bertha Tanzer, 176 Madison Ave., N. Y.

**HAINANESE** Cloisonné Bracelets, \$3; bar pins, \$1.75; pair beauty pins, \$2. Beautifully wrought in silver and colors at The Far East Shop, 148 Outler Bldg., Rochester, N. Y.

**THINGS QUEER AND QUAIN**  
Bar pins, fobs, etc., in copper & silver. \$1.25 up. Unusual Christmas Cards, \$1.75 doz. postpaid. Mary D. Phillips, 25 E. 59th St., N. Y.

**GIFT SHOPS**  
will do well to write Ernest Dudley Chase, 6 Ashburton Place, Boston, about his line of unusual gifts and greeting cards.

**A CORDUROY BATH ROBE** in delicate shades, makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond Hill, N. Y.

**CUNNING LITTLE HAND PAINTED**  
pepper and salt shakers, roses or forget-me-nots, daintily boxed, \$1.50 the pair. Circular. Upton Paine Studios, 252 Essex St., Salem, Mass.

**HAND EMBROIDERED JAPANESE**  
kimonos and mandarin, habitae silk or kobe crepe, white and black and all shades, \$15 to \$50. Bleazby Bros., 339 Woodward Ave., Detroit, Mich.

**NEWEST FAD.** Lucky Voodoo Witch Beads. All colors, perfumed, \$1 & \$2. Birth flower & birth stone necklaces. Send birth date. Ayala Bead Co., 1742 St. Charles Ave., New Orleans, La.

**THE MOST REMARKABLE GARDENIA**  
is a really charming gift. Price, \$2.50. Gorgeous velvet roses, all shades, Price, \$3.50. Homer, 11½ West 37th Street, New York.

**A HAND STUDDERED DIAMOND ROSE**  
Makes a stunning gift. In black and all beautiful shades. Price, \$10.00. Homer, 11½ West 37th Street, New York.

**BOUDOIR PILLOW**—Huckaback, square or oblong, cross-stitched in various designs. \$3.00 and \$4.00 each. Hours 10 to 4. The Shut-In Society, 62 E. 34th St., N. Y. Tel. 1395 Murray Hill.

**ARTISTIC GIFTS.** Hand painted china & lacquerware, Trays & sewing boxes. Flower jars, \$1.25 up. Lenggenghagen Art Shop, 789 Lexington Avenue, New York.

**ODDITIES IN ART.** Japanese prints. Roman Art, decorative pottery, colored prints, artistic framing, imported postcards. Books illustrated by famous artists, etc. R. Frank, 21 E. 48 St. N. Y.

**GIFTS AS UNUSUAL AS THE PLACE.**  
Pottery, pewter, jewelry & imported novelties that cannot be found elsewhere are on sale at The Roof Tree Tea Room, 3 West 28th St. N. Y.

**FLORETINE FRAMES** of hand carved wood, \$1. Fra Angelico Angels in gold and blue frame, \$2.50. Make dainty and acceptable gifts. Alice Sinclair Blunt, 180 Madison Avenue, New York.

**THE PLACE TO FIND** rare old jewelry, old silver, Sheffield plate, amber and other beads and curios. Ideal for presents and prizes. Eble's Art Gallery, 105 W. 42 St., N. Y. Tel. Bryant 289.

**PHONG FAT COMPANY.**  
Direct importers of Chinese and Japanese goods. Send for our free illustrated booklet of gift suggestions. 25 West 36th Street, New York.

**NOVEL CHINESE LUNCHEON** sets printed in blue & white \$3.50. Japanese hand-embroidered cotton crepe morning robe with sash \$5.50. M. C. Thompson, 263 Wilton Pl., Los Angeles, Cal.

## In Every Season

YOU have noticed, of course, how each of these distinctive shops dresses its little announcement window with the changing seasons. In a month or two they will begin to reflect the fashions of Spring; then, as the cycle swings around, summer, autumn, and winter.

Follow these pages closely, begin this month; call on the shops here grouped, and you will not once during all the New Year be at a loss for shopping suggestions.

**CREME DE ALPS** Superfine Face Powder. Exquisitely perfumed 25 and 50c per box. Poudre de Mystic, hard cake, with puff, 25c. Jean Carrington, 35 W. 36th St., N. Y.

**BUENA TONIC,** The Skin Astringent. Protects and refines the skin. Meets the long-felt want of refined and cultured women. Prepaid, \$1. Jean Wallace Butler, 422 S. Hoyne Ave., Chicago, Ill.

**WRITE ME and I** will gladly advise you how to keep your skin clear and fresh and free from blemish. Mme. C. A. Connor, Marinelle Beauty Shop, 366 Fifth Avenue, New York.

**RIVIERA LIQUID SCALP SOAP.** Combined soap and tonic for shampoo. Includes quinine, jaborandi, and physician's soap used by specialists. 50c per bot. Parfumerie Riviera, 11 E. 30th St. N. Y.

**CREAM RIVIERA-LIQUIDE**  
a liquid cold cream, free of harmful and hair growing ingredients and most convenient to apply. 50c. Parfumerie Riviera, 11 East 30th St., N. Y.

**ROUGE RIVIERA-LIQUIDE**  
a cheek tint, free of powder, absolutely impossible to detect, and guaranteed harmless, 50c. Parfumerie Riviera, 11 East 30th St., New York.

**GEORGEN INST. FOR HAIR CULTURE**  
Scalp treatments for women \$1.50, Men \$1.00. Preparations correspondingly reasonable. Mrs. Georgen, President, 366 Fifth Avenue, New York.

**PRISCILLA CLEANSING CREAM** cleanses the pores, clears the complexion. Priscilla Tissue Cream softens & prevents lines. Call or write. Miss Sullivan, Face Specialist, 27 W. 46 St., N. Y.

**SHAMPINE.** A medicated egg shampoo. Thoroughly eradicates dandruff. Promotes luxuriant growth of hair. Very convenient to use. Tubes 50c each. Shampine Shampoo Co., Visalia, Cal.

**RECAMIER CREAM,** invaluable for tan and sunburn. Keeps the skin soft and smooth. Endorsed by physicians and chemists. Sizes 5 c. & \$1. Booklet. Recamier Mfg. Co., 129 W. 31 St., N. Y.

**YAMA-YURI,** used in place of soap, cleanses & creates a radiant skin. Once tried, always used. Sample, 10c. Send for booklet, "Rare Toilet Preparations." O-Kami-San Co., 70 Warren St., N. Y.

**FACE AND SCALP SPECIALIST.** 15 years in New York. Prominent physicians among patrons. Pure toilet articles a specialty. Send for list. Lillian Stillman, 38 W. 38th St., N. Y.

**STEIN'S FACE POWDER,** one which sticks. Generous size box, all shades, price delivered 20c. Used by professionals for 30 years. Stein Cosmetic Co., 120 West 31st Street, New York.

**JULIA MARLOWE FACE CREAM**  
Made expressly for Mrs. Sothorn. New delicious preparation for beautifying the skin. 4 oz. jar, prepaid, \$1. Conolly, Auditorium Tower, Chicago.

**HANDS KEPT SOFT** free from chaps & cracks, by Cornell's Lotion jellified. Non-greasy, non-sticky. Large tube 25c. (Agents' & dealers' terms on request). Cornell & Co., 18 W. 34th St., N. Y.

## Travel

**STEAMER BASKET** for Honolulu and Orient. Quaint and delicious Fruits, Sweets and Flowers. Baskets delivered to all steamships, \$5, \$10 & \$15. Peggy Studio, San Francisco, Cal.

**UNIQUE BON VOYAGE CABINET** containing a box for each day aboard ship, delivered to your friend's stateroom. Circular to tourists. Solatia M. Taylor, 56 Bromfield St., Boston.

**EUROPEAN TOUR.** Small Private Party Sailing April 11, 1914 to the Mediterranean. 98 days, \$1,000. Address, A. F. Pierce, 1480 Broadway, New York. Tel. 4260 Bryant.

## Unusual Gifts

**WILE-AWAY STEAMER BOXES.**  
A gift for every day. Contents selected for the individual. Prices, \$5 up. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

**CONVALESCENCE BOXES.**  
Filled with little amusements and comforts for the invalid. Each one individual. Prices from \$5. Elizabeth H. Pusey, 16 East 48th Street, N. Y.



# SALES and EXCHANGES

## Wearing Apparel

**FOR SALE:** Handsome real seal skin cutaway coat, 38 bust. Sell reasonable. No. 195-D.

**CHIC** fawn colored silk evening wrap for sale. Trimmed with beautiful embroidery, lined with pompadour, copy from imported model. Size 36. Sell \$35. No. 243-D.

**GENTLEMAN'S** muskrat lined overcoat; beaver collar and cuffs, broadcloth shell. Size 42 chest, in A1 condition. Cost \$300. Sell \$175. No. 244-D.

**FOR SALE:** Afternoon gown of gold crepe. Worn only once. Size 38. Price, \$25. No. 245-D.

**FOR SALE:** A handsome baby seal coat, three-quarter length, size 40. Worn only one season. Cost \$300. Will sell at \$200. No. 246-D.

**FOR SALE:** Long ermine coat. Cost \$1,800 at one of best New York shops. Worn four times. Will sell \$850. No. 247-D.

**FOR SALE:** Owing to mourning, lady's tea gown of soft bronze color plush and cream lace, empire model, practically new. Size 40. Price \$75. Also white pony fur coat, with large shawl collar of white fox, best quality. Price \$75. No. 251-D.

**FOR SALE:** Violet velvet three-piece suit, with hat to match. Waist embroidered in silver. Size 38. Price reasonable. No. 252-D.

**FULL DRESS SUIT**, best quality, silk lined. Worn only twice; size 40 stout. Trouser length inside seam 31½ inches, waist, 39. Cost \$65. Sell \$25. No. 253-D.

**WANTED:** Dresses and other articles women's wardrobe. Bust 42, waist 32. Must be good condition, of late style, reasonable. Also wool suit for boy 5. No. 183-B.

**FOR SALE:** Evening gown. Soft white satin, beautifully draped in emerald green chiffon of special quality; part of waist and tunic of soft white lace, handsome ornaments of crystal. \$100. Also best quality figured crepe de chine with tiny cerise figures, latest model, draped skirt, tunic dull plain cerise crepe in newest effect; front of soft white lace and chiffon, \$80. Both in perfect condition. Size, 38-40. No. 255-D.

**FOR SALE:** Gray serge suit, short, satin lined, cutaway coat. Persian collar. Oriental vest. Paid \$40 in June. Clean, good condition. Sell for \$20. Size 36. No. 256-D.

**FOR SALE:** Handsome black cloth coat and sleeves lined with Siberian squirrel, with baby lamb collar and cuffs. Size 36. Good condition. Suitable for auto. No. 258-D.

**TWO** chinchilla fur scarfs, fine condition, style. One scarf two years old. Price \$150. Worth \$300. Two new gaura breasts \$7. New \$65 imported cream coat lined with old gold, \$32.50. No. 262-D.

**THIS** season's exquisite lavender satin gown, drappings of dull gold beaded tulle, cost \$250; sell \$65. Perfect condition. White evening wrap, brocaded lining, new, \$30. Bust 42-44. No. 265-D.

**FOR SALE:** Handsome cream chantilly lace shawl, in perfect condition, just the style for drape on dress or waist. No. 266-D.

**BEAUTIFUL** large white crepe shawl, richly embroidered, fringe 18 inches deep. Price \$250. Handsome large India shawl, original price \$400; now \$250. No. 267-D.

**FOR SALE:** Bronze velvet three-piece suit, made by Worth. Grey velvet gown and coat, blue street suit, brown chiffon house dress made by Laperrière. Black and white evening gown, tea gown. Regular buyers desired. Size 38-40. No. 269-D.

**SELL** gentleman's dyed seal beaver lined dress overcoat, collar dyed Otter. Bought in Berlin this summer for \$350. Sacrifice \$200. Size 42. Black unfinished worsted shell. No. 272-D.

**IMPORTED** white cotton voile, tunic skirt, cut-work embroidery, size 34-36. \$18. Hand-made and embroidered white batiste, size 36. \$15. Long light blue taffeta wrap, unlined. \$6.50. No. 273-D.

**TAN** mixture winter coat, \$7.50. Navy blue boucle 3-piece suit, \$12.50. Navy blue broadcloth military cape, \$3.50. Also new white dresses. All 10-12-year size. No. 274-D.

**FOR SALE.** Lavender crepe de chine gown (used only as maid-of-honor), embroidered in darker shade, with white lace and rhinestones. Draped skirt, latest fashion. Size 36. Will sell for \$65. Cost \$100. No. 276-D.

## What Do You Want to Dispose of?

**M**ANY an occasion arises when you find that you can not use a new purchase.

Take, for example, the case of Mrs. D—. Shortly after she had purchased an expensive evening gown, her husband, a mining engineer, accepted a commission in British Columbia. She decided to accompany him. Evening gowns, however, are of little value in mining camps, and she wished to dispose of it.

So she placed her message in Sales and Exchanges. Now, after a month, another woman rejoices in one of the season's best models, Mrs. D— is in British Columbia, and we have this letter from her:

*"Please accept my thanks for check in payment for gown forwarded Mrs. C—. Vogue is truly an extraordinary advertising medium. I have had responses from Alaska and Porto Rico, as well as our own states."*

And this is only one instance of the services that Sales and Exchanges renders for Vogue readers. No matter what you wish to dispose of, through these columns you probably can reach some woman who is looking for just that thing.

### HOW TO ANSWER THE MESSAGES ON THIS PAGE

1. Place your reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.)
2. Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communication with Sales and Exchanges must be through the mails.
3. Send Vogue no money—wait until the other woman writes you.
4. If her answer to your letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent you, and will keep your money on deposit until you instruct us to send it.
5. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

### HOW TO INSERT MESSAGES

If you have something you wish to buy or sell, insert your own message at the rate of \$1 for 25 words or less. Additional words, five cents each. We should have your message for the February 15th Vogue not later than January 10th.

Address all communications to

## Sales and Exchanges, Vogue

443 Fourth Avenue

New York City

### Wearing Apparel—Cont.

**FOR SALE:** For \$75 mole set in perfect condition. Scarf 2¾ yards long, 11 inches wide, pillow muff. No. 277-D.

**FOR SALE:** Will sacrifice for \$225 mole coat, latest model, 45 inches long. Fit size 36-38. Perfect condition. No. 278-D.

### Miscellaneous

**CULTURED WOMAN** would board children, mother's devotion, moral and social training. Open country—New York City schools and colleges within easy access. Mention ages, etc. No. 270-D.

**FOR SALE:** Dozen hemstitched linen single bed sheets, never used. \$4.00 pair. Duchess lace luncheon set, never used, cost \$125. Sell \$35. Limited edition Poe, bound red leather, new \$25. Beacon Lights History, sell \$15. Complete edition Cooper's works, \$10. No. 248-D.

### Miscellaneous—Cont.

**HEIRLOOM:** Exquisite thread lace shawl perfect. Cost \$600. Sell \$150. Two Chippendale arm chairs, superb. Sacrifice \$375. Antique colonial corner cabinet, great beauty. Sacrifice \$100. No. 249-D.

**FOR SALE:** Two handsome new quilts, handmade and beautifully quilted. Old-fashion designs. One in shades of yellow, one in pinks. Write for particulars. No. 250-D.

**GENUINE BARGAIN:** Brand new \$1,350 mahogany "Apollo" electric automatic solo inner player-piano, purchased three months ago. Owner going abroad. Requires quick transaction. Will sell for \$950, including \$150 worth of music rolls. No. 260-D.

**FOR SALE:** Two new satin quilts, full size; one blue, one pink. Lamb wool padding, \$15 each. One crib size, light blue, lamb wool padding, \$4. No. 261-D.

### Miscellaneous—Cont.

**HEAVILY** embroidered deep crimson China crepe shawl, price \$100. Antique blue and white quilt, \$50. Antique bedstead, \$50. Exchange Paisley long shawl for best offer. No. 263-D.

**FOR SALE:** Beautiful antique mahogany wardrobe and buffet. Wardrobe massive and roomy; door panels and cornice crotch mahogany. Buffet graceful shape, convenient size, secret drawers. (Southerner.) No. 264-D.

**WANTED:** A lady of refinement to share one of the handsomest apartments in Washington, where she would have the comforts of a delightful home. Reference. No. 184-B.

**FOR SALE:** Very handsome white lace shawl, \$325. Exquisite India shawl, \$250. Beautiful Paisley shawl, red center, \$200. Exquisite old-fashioned bed quilt, \$300. Rare bargains. No. 254-D.

**FOR SALE:** Large size cashmere shawl, slightly worn in center. Cheap at \$300. Small Dutch Bible, two hundred years old. \$100. No. 257-D.

**FOR SALE:** Beautiful Cluny lace tablecloth (could be used as bedspread) in perfect condition. Cost \$125. Price \$65. Send C. O. D. on approval. No. 259-D.

**FOR SALE:** A large flat mink muff and neck piece. Cost \$250. Sell \$75. Also Tiffany green bronze library lamp, \$30. No. 268-D.

**TWO** buffalo robes in perfect condition, unusually fine specimens, also beautiful India shawl. Cost \$1,000. Will sell for \$500. Will send on approval. No. 271-D.

**FOR SALE:** An electric brougham, gentleman's seal skin lined overcoat, size 46; chauffeur's fur coat, size 40; several pieces of hand-wrought jewelry. No. 275-D.

### Professional Services

**CHAPERONAGE:** A woman of refinement will receive in her home a limited number of young women and girls requiring rest. Warm California. By the sea. References exchanged. No. 382-C.

**AN** experienced teacher, who understands and loves children, desires to teach one or two small children in New York City. Will come to residence daily. No. 383-D.

**YOUNG** woman of excellent education, possessing pleasing personality and executive ability, desires position as companion. Would teach a little child. Small salary accepted. No. 331-C.

**COMPETENT** young woman of good education and wide social experience would travel with older lady. Exquisite needlewoman, excellent reader and secretary, good traveller and packer. No. 351-C.

**COMPETENT** young woman wishes position as social secretary, companion, governess for small child, or chaperone. Town, country or travel, as desired. References exchanged. No. 373-C.

**PERSPECTIVE:** Typist desires half day employment, February-June. She would act as companion at musicales, galleries, etc., and otherwise adapt herself to employer's needs. Interview Wednesdays, January. No. 374-C.

**SOUTHERN** woman of culture, refinement and highest social connections, going to Europe for permanent residence, will chaperone young ladies (limited number) giving them protection of a home, at reasonable rates. First-class references given and required. No. 375-C.

**A YOUNG WOMAN** with classical French education and high social standing wishes position as companion to a lady of culture. References exchanged. No. 376-C.

**SOCIETY LADY**, with large circle of friends, can greatly increase her income by working in connection with English firm. No. 377-C.

**SOCIAL** and business correspondence, work of all kinds beautifully written or typewritten, French and English. Book-keeping, monthly bills, advertising notices, etc. No order too small. No. 378-C.

**POST** as secretary, travelling companion or chaperone by young widow of army officer. Educated, refined, agreeable. Good reader, sewer, packer, understands banking. Large salary not expected. No. 379-C.

**COMPANION:** A young lady of refinement, also a musician, desires a position as companion. Highest references given. No. 380-C.

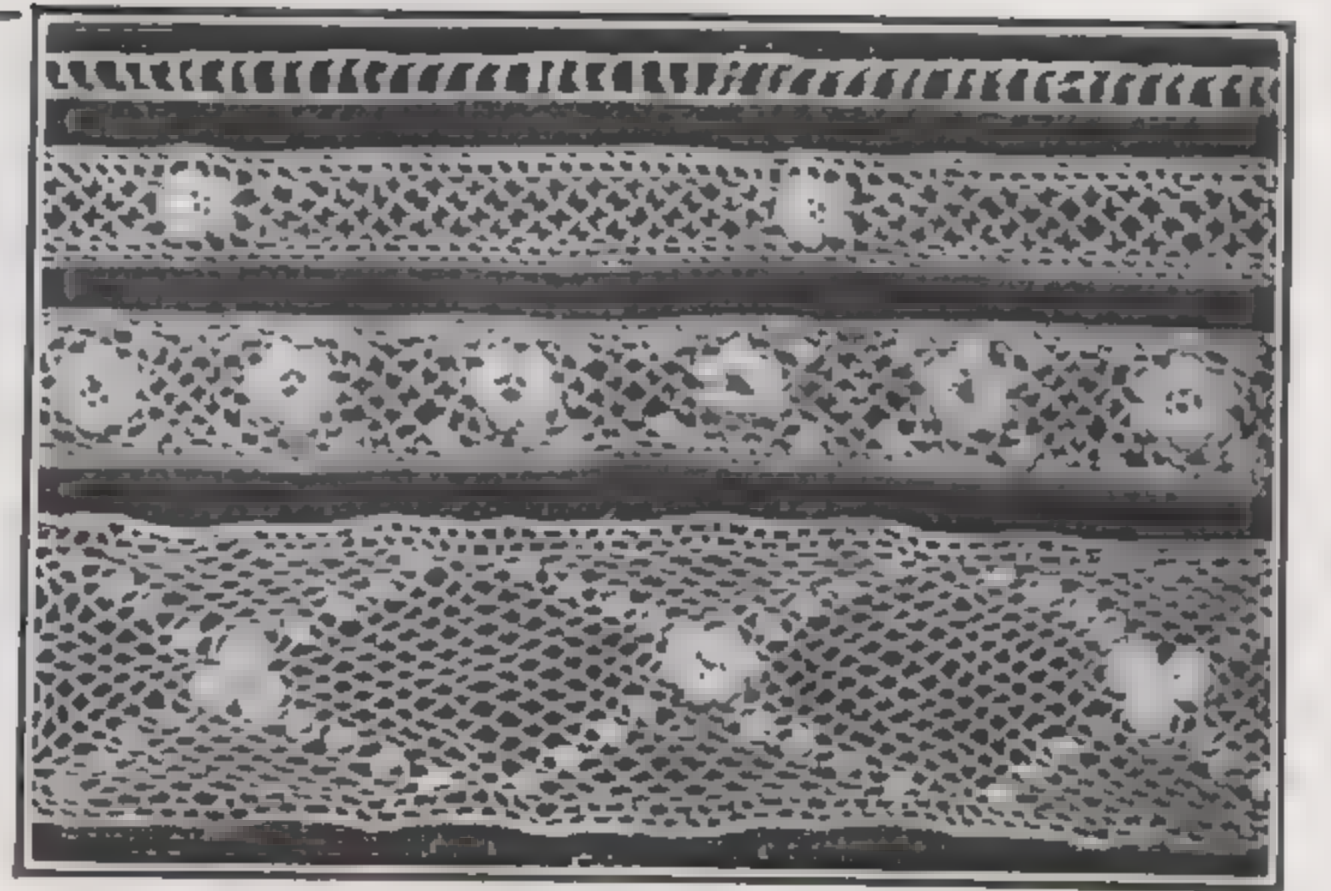
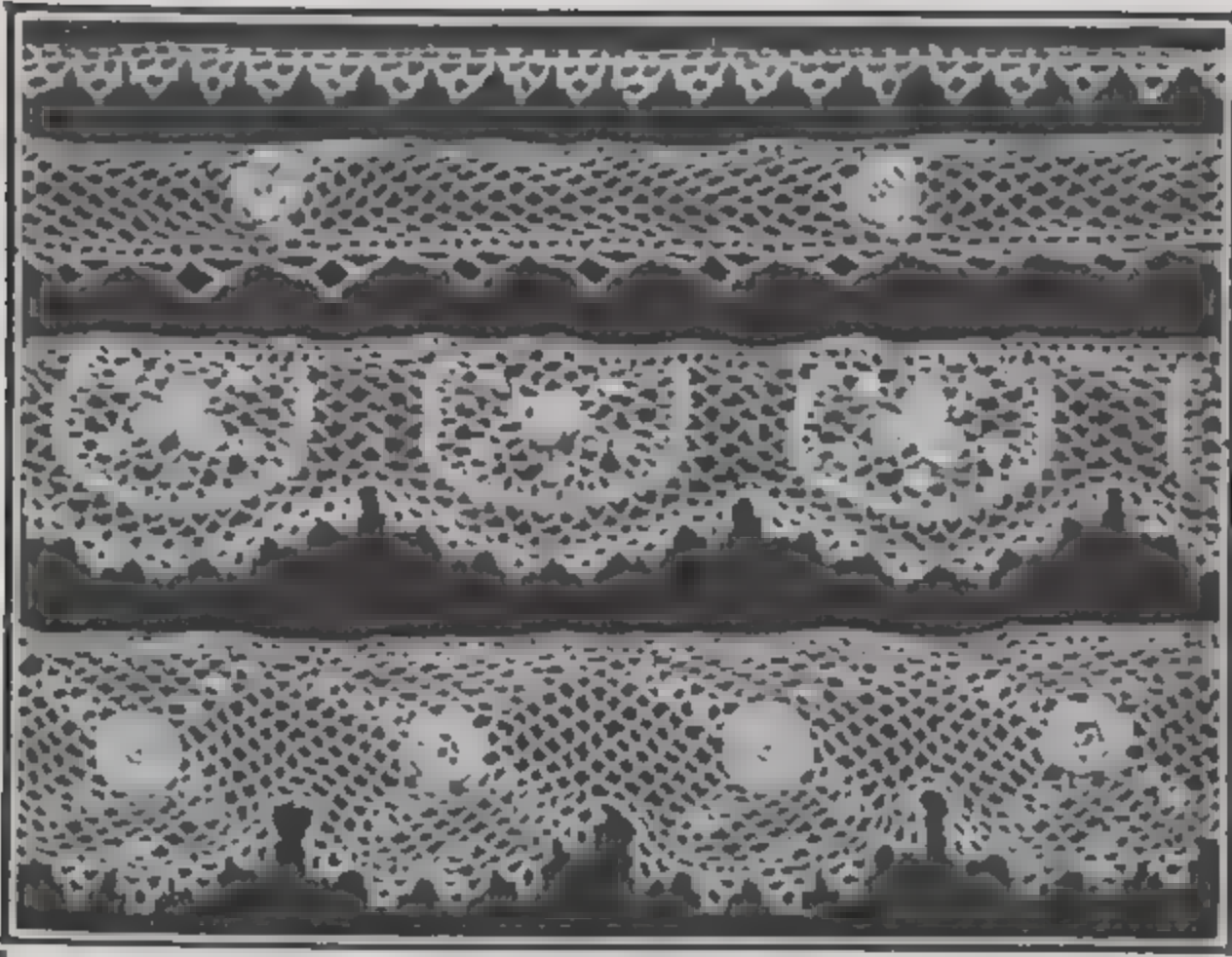
**NEW YORK** woman of social standing will chaperone several young ladies in her home this winter. Locality and appointments of the best. Full information on request. No. 381-C.



# MAURICE

398 Fifth Avenue, New York  
(Opposite Tiffany's)

THE articles shown on this page are selected from our Annual White Goods Sale which will take place between January 1st and 15th. Vogue readers may order in advance and be assured of the best selections. We guarantee our prices to be one half of those asked by other stores.



- x1019—Baby Irish picot.  
Maurice Jan. sale price, 15c.  
x1020—Baby Irish edging, rose design, about 1 in. wide. Maurice Jan. sale price, 45c.  
x1021—Baby Irish scalloped edging, rose and shamrock design, about 1½ in. wide. Maurice Jan. sale price, 75c.  
x1022—Heavy baby Irish scalloped edging, rose and spiral design, about 2 in. wide. Maurice Jan. sale price, 95c.



- x1005—Blouse of fine voile, with small butterfly embroidered designs; one-piece sleeve; double frill down front and around sleeves; small jetted buttons.  
Maurice Jan. sale price, \$1.95



A single purchase will convince you that Maurice offerings are unequalled. Send for my catalog.

- x1007—Princess combination of sheer nainsook, with rows of fish-eye Valenciennes inserting, set in shadow lace medallions; back trimmed same; Knickerbocker drawer, drawn with broad lace inserting and wide ribbon.  
Maurice Jan. sale price, \$2.95

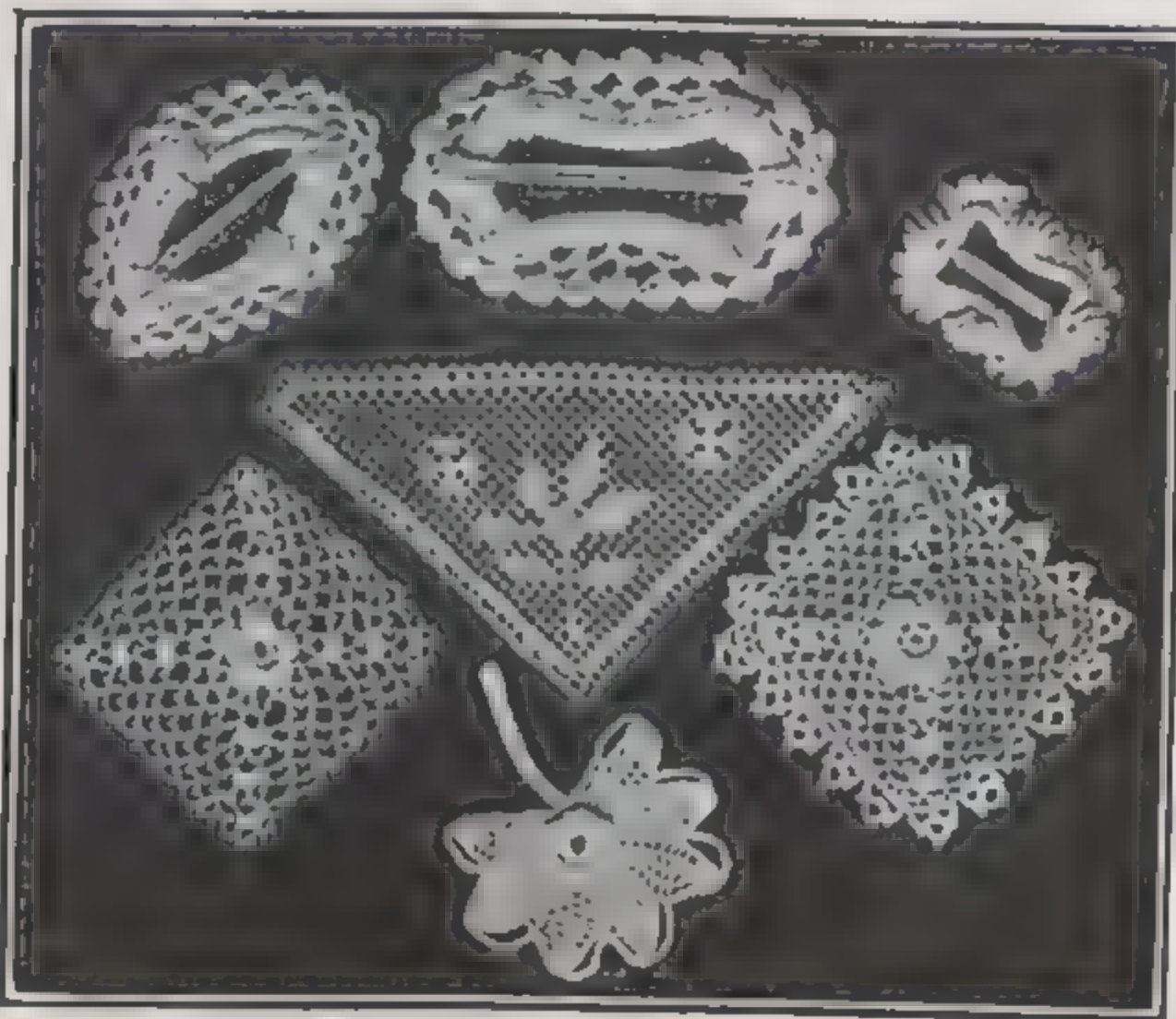
- x1018—Baby Irish beading, about ½ in. wide. Maurice Jan. sale price, 15c.  
x1017—Baby Irish insertion, with rose design, about 1 in. wide. Maurice Jan. sale price, 35c.  
x1016—Heavy rose baby Irish insertion, about 1½ in. wide. Maurice Jan. sale price, 75c.  
x1015—Baby Irish insertion, of rose and leaf design, about 2 in. wide. Maurice Jan. sale price, 65c.



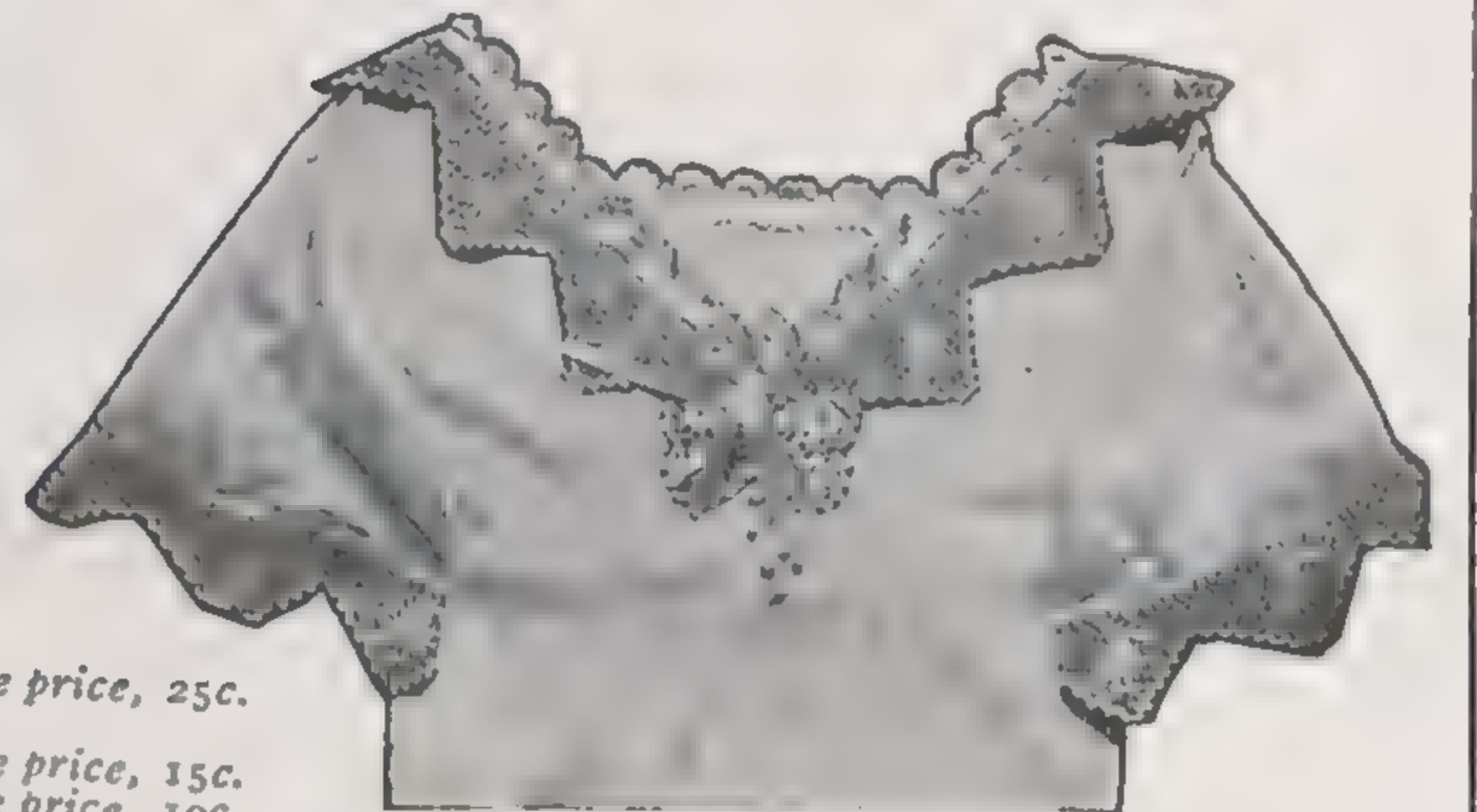
- x1006—Blouse of striped voile, vestee effect and sailor collar of novelty figured madras; collar attached with crochet buttons; finished down front with pearl buttons.  
Maurice Jan. sale price, \$1.95



- x1003—Gown of fine nainsook, square neck, wide real baby Irish edging; sleeves trimmed same; front of gown with fine pin tucks.  
Maurice Jan. sale price, \$2.75



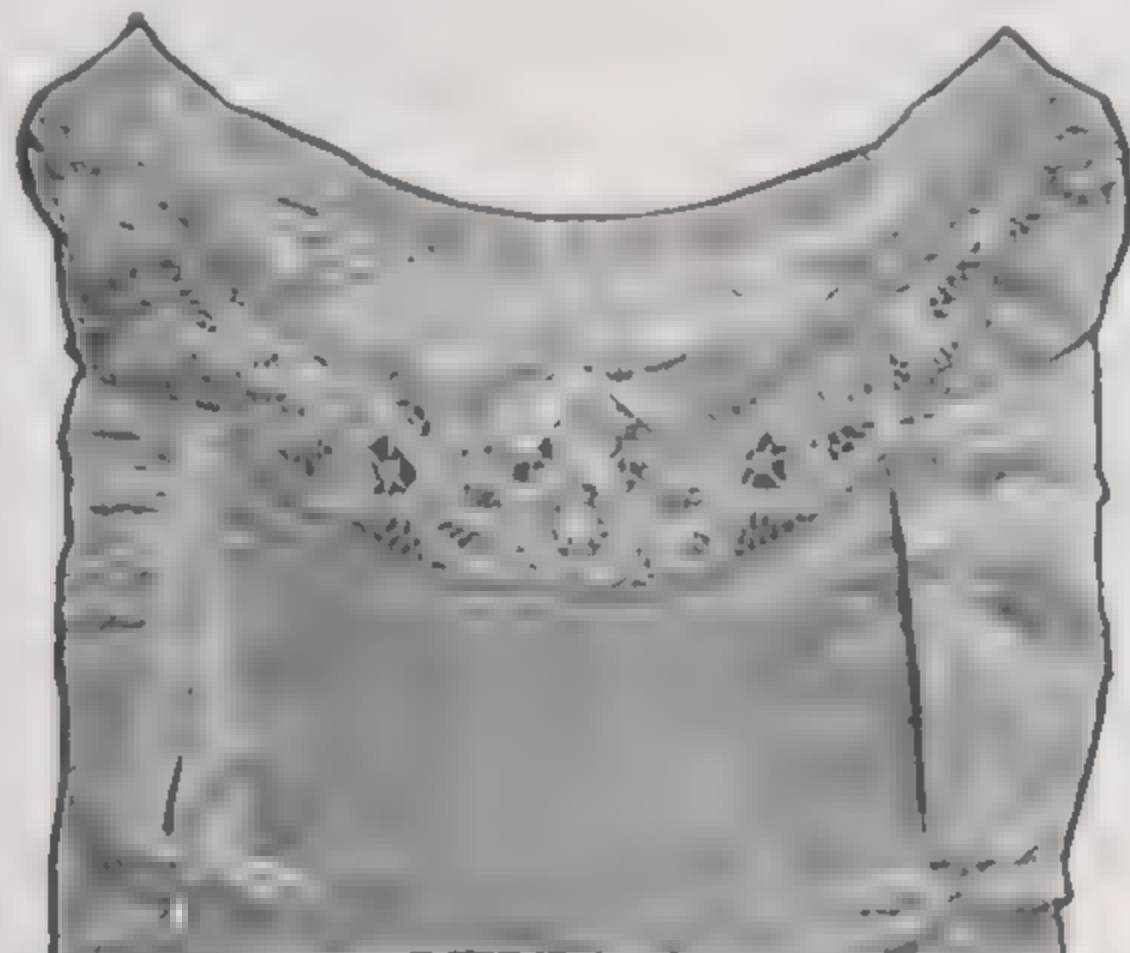
- x1012—Irish crochet buckle, about 3½ in. long. Maurice Jan. sale price, 25c.  
x1013—Irish crochet buckle, oval shape, about 2 in. long. Maurice Jan. sale price, 15c.  
x1014—Irish crochet buckle, about 1¼ in. long. Maurice Jan. sale price, 10c.  
x1011—Square Irish medallion of rose design. Maurice Jan. sale price, 5c.  
x1010—Real baby Irish square medallion with fine picot edging. Maurice Jan. sale price, 10c.  
x1009—3-cornered Italian filet medallion with heavy design. Maurice Jan. sale price, 15c.  
x1008—Big Irish rose medallion, leaf effect, suitable to set in lingerie or waists. Maurice Jan. sale price, 10c.



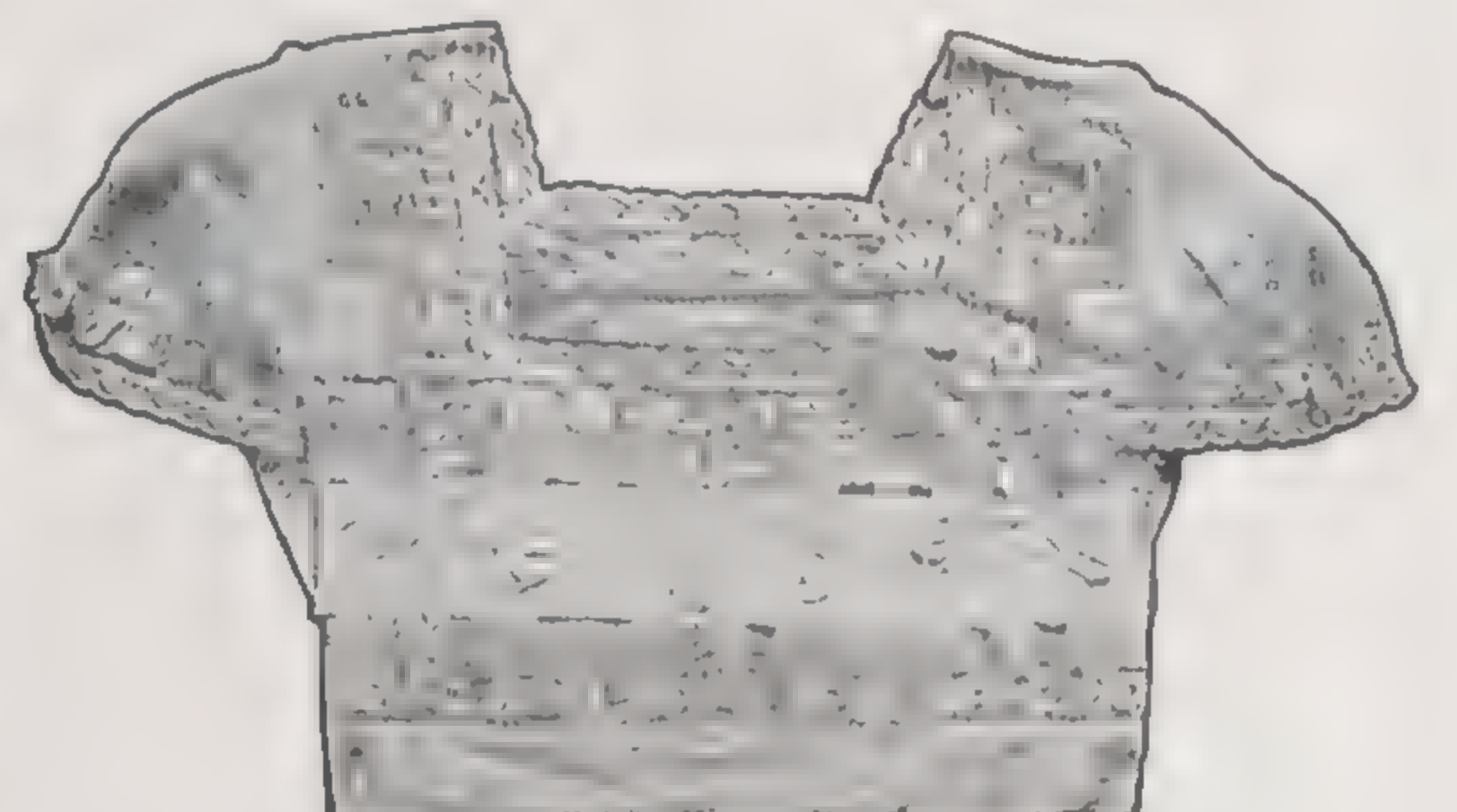
- x1002—Nainsook gown, fine pin-tucked front; yoke and sleeves of Italian filet edging, meeting in front with a baby Irish butterfly.  
Maurice Jan. sale price, \$1.95



- x1001—Gown of fine nainsook; yoke of real baby Irish; heavy rose design and picot edging top; sleeves finished with Valenciennes lace edging and ribbon bows.  
Maurice Jan. sale price, \$1.95



- x1000—Nainsook gown of fine pin tucks, yoke of Renaissance; neck and sleeves trimmed with wide satin ribbon and bows.  
Maurice Jan. sale price, \$1.25



- x1004—Gown of sheer nainsook, prettily trimmed all over front, and back of fine Valenciennes lace; open medallion with broad ribbon drawn through and five shirred rosettes.  
Maurice Jan. sale price, \$3.50





**DREICER & C<sup>o</sup>**

*Jewels*

**FIFTH AVENUE at FORTY-SIXTH  
NEW YORK**

MIDDLE-WEST BRANCH  
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Not merely a Christmas  
service, but an all-the-year  
service

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The next Vogue will be the

SOUTHERN  
FASHIONS  
and  
MOTOR  
Number

Dated January 15th  
On Sale January 9th

JANUARY 1, 1914

VOL. 43. NO. 1  
WHOLE NO. 990

MORE than twenty thousand dollars were spent last month for Christmas gifts bought through the Vogue Shopping Service. These gifts included everything from simplest little remembrances to costly jewelry and furs.

Among the hundreds of readers who permitted Vogue to do their Christmas buying in this wonderfully easy and convenient way, there must be a good many who as yet do not fully realize that Vogue will shop for them all the year round. This is not merely a special Christmas service, but an all-the-year service—as alert and alive and almost as busy in June as in December.

Women who do not use the Shopping Service regularly will do themselves a good turn by reading page 6; also, for shopping suggestions, every other page of this Vogue. Whenever Vogue illustrates or describes an article you want, the Shopping Service is, automatically, ready to buy it for you.

SOME OPPORTUNITIES

January is the month of great "White Sales." Excellent linens and lingerie may be had at very low prices. Look for what you want in this Vogue. Next month there will be similar opportunities in furniture, and so on throughout the year. Whatever the season and whatever the shopping opportunity, remember that Vogue's shoppers are ready always to help you take full advantage of it.

THE SPRING MODE

Up goes the curtain this month on the new Spring fashions. Every shop from now on will have new things galore, good and bad. Unless you look at these novel styles through the eyes of Vogue, they may prove very perplexing. The real forerunners of the Spring mode—the things to which the great designers are definitely committing themselves—are the hats and gowns and accessories prepared for the Riviera and Palm Beach. The next numbers of Vogue will be full of them; page 95 explains how Vogue will present this Spring the advance Spring mode.

So widely appreciated are the coming Forecast Numbers that the demand for them is always ahead of the supply. Make sure of your copies by telling the newsdealer to reserve them for you.

MONEY SENT BY MAIL

Many women imagine they know all about sending money in letters—until, some day, a letter containing a five or ten dollar bill goes mysteriously astray and causes no end of trouble and annoyance. The three safe ways of sending money are described in the note in the next column.

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Small sums (less than \$1) may be sent by postage stamps with little risk. There are three safe ways by which larger sums may be safely sent: money orders, bank drafts or cheques, and registered letters. Money orders, checks and drafts should be made payable to The Vogue Company. Be sure always to send your remittance in the same envelope with your subscription, order for patterns, etc.

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THERE is no alloy in the pleasure of forecasting, as Vogue will begin to do in its next number, the gay and cheerful modes of Spring. Every pleasant thought of Spring is reflected in the hats, gowns, blouses—even parasols!—that will appear in the next Vogue under this pleasant cover:



The cover of the next (January 15th) Vogue is by Helen Dryden

From Paris, in time for the next Vogue, will come an illustrated letter on what the great designers have prepared for the Côte d'Azur.

From the smart shops of New York we are selecting the best things that will be seen at Palm Beach.

Glance at these things with a calculating eye, and you can make up your mind quite decidedly about what will be in favor two or three months hence. And, if you are going South, all this information will be, of course, extremely valuable. Pack no trunks till you have seen the next Vogue!

ALSO MOTORS

An article on the new motors, written from the woman's standpoint, tells what is best in the "1914 models" that are now in such profusion on the market. Among other motor notes, there will be a few remarks on the subject of cut glass flower-holders—the distinguishing badge of the would-be smart automobilist. Also we will have a page or two of Fifth Avenue snapshots, showing how these cars look when actually in use and not consciously posing for the photographer.

Chauffeurs, and how to dress them, are a problem of this age; as the next Vogue remarks, it is no longer merely a question of an overcoat and visored cap. The chauffeur and footman must have appropriate uniforms for all occasions. We have accordingly prepared a most helpful illustrated article on this subject.

Tell your newsdealer now to reserve this very important forecast and motor number for you.



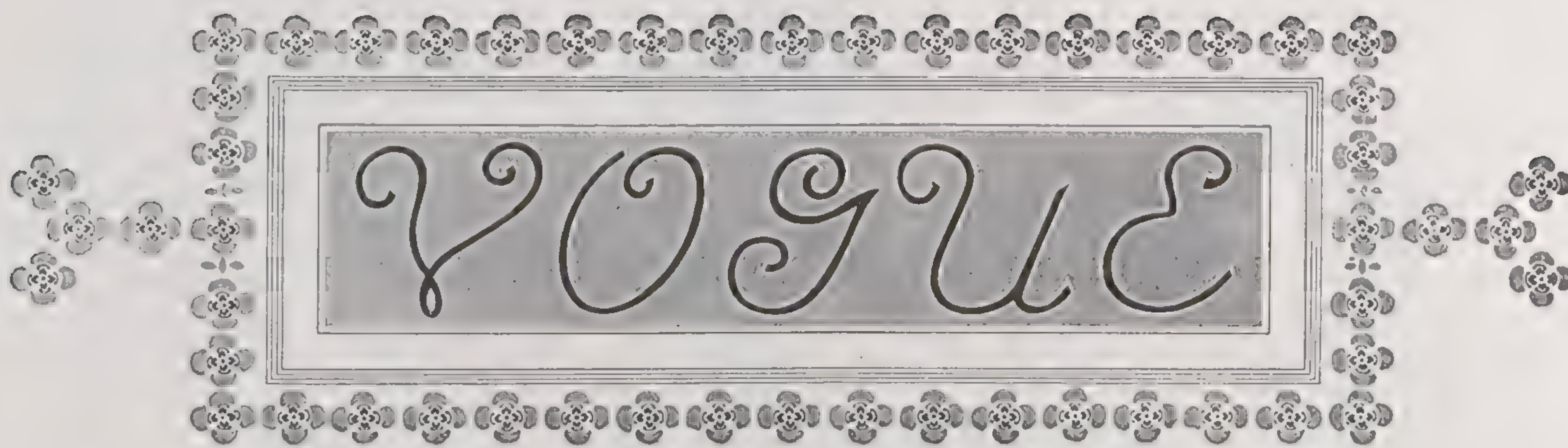


Photograph by Baron de Meyer

M R S . L E E T H O M A S

*Mrs. Thomas was Miss Linda Lee, of Kentucky. She lives much in Europe, and when in America usually spends the Newport season in her house on Bellevue Avenue, and the winter months at the Ritz-Carlton*





## PARIS TURNS OVER *a* NEW LEAF

**T**HIS is the season of the year when couturiers delight in calling attention to taffeta, by creating a few stunning taffeta frocks and placing them in the limelight of the stage. In this way they succeed in leading the unwary to suspect that in a few short weeks all of the fashionable world will be clad in taffeta. This they did so successfully two years ago that taffeta sold for a time like the proverbial "hot cakes" and then—nobody ever wore it!

The taffeta of to-day is really a beautiful material, heavy and rich, and just soft enough to deaden that exasperating swish-swish which was so annoying a quality of the taffeta of ten years ago. However, it still has a faint rustle—without it taffeta would not be taffeta. Chéruit and Premet both use taffeta, and the very smartest frocks that have appeared during the last few weeks have been of this material. With taffeta a whole alphabet of falbalas is ushered in—the ruffles, ruches, puffs, and plaitings borrowed from the dresses of our grandmother's day or from the more elaborate fashions of the day of Marie Antoinette.

### A REIGN OF TAFFETA

As Mme. Lyse Berty trips about the tiny stage at the Théâtre Impérial in one of her amusing monologues, she shows to advantage the Chéruit frock of Saxe blue taffeta which is sketched on this page. The tunic looks unusually full, for in addition to its being shirred, it is cut slightly circular, and bordered with a five-inch ruffle of taffeta, hemmed on both edges and stitched through the middle. Under the tunic the skirt is drawn close to the figure by a narrow sash of the material—the popular apron-string sash which, since it was introduced to the fashionable world by Madame Chéruit two years ago, has traveled all over the frock from collar to hem. In this frock the waist-line is very pronounced and is tightly belted with a narrow band of taffeta. The frock is ankle-length. Mme. Berty further develops the color scheme by wearing stockings and satin slippers which exactly match the shade of the frock. Black tulle is draped across her shoulders and tucked under her girdle in the back, and her dark hair is piled very high.

The Théâtre Michel has just reopened for the season and presents in addition to two playlets a very clever adaptation of Voltaire's "L'Ingénu." Under the direction of M. Michel Mortier, this chic, little theatre has won a most enviable reputation, and during its brief existence has presented some of the best actors in Paris. At the "Répétition Générale," which may be

Ringling Out the Old Fashions and Ringling In the New—In Her Holiday Mood the Parisienne Plays Most Ingenious Pranks with Her Frocks—for Instance, Sews a Dress Up Like a Sack at the Bottom

attended by invitation only, the boxes were filled with well-known actors and authors, among whom I noticed M. Tristan Bernard, whose "Le Petit Café" ran here the entire season of last year and has been making such a success this present season with New York audiences.

In one of the boxes was Mme. Ida Rubenstein, who played the title rôle in d'Annunzio's "La Pisanella" at the Théâtre du Châtelet last spring. She looked charming in emerald green tulle with ropes and ropes and ropes of pearls hanging about her slender neck. Her dark hair was drawn low over her ears and almost hidden under a calotte of heavy, gold lace which supported, at a rakish angle, a long, black aigrette. I noticed in the foyer Mme. Jeanne Granier, Mlle. Juliette Clarens, Miss Annie Warley, and M. André de Fouquières. Indeed, none of the specially invited guests scorned their privilege.

### A PREMÉT COSTUME

On the stage, Mlle. Clémence Isane, who played the rôle of Mademoiselle Ste. Yves, wore the charming robe and mantle of taffeta shown at the top of page 20. Both were designed by Premet and were evidently inspired by the quaint costumes of the Regency. The mantle with its voluminous hood was of chestnut taffeta lined with deep rose taffeta and edged with a puff of rose taffeta. It was trimmed with a very full ruche of chestnut taffeta with pinked edges.

This mantle was worn with a frock of brilliant, robin's-egg blue taffeta shot with faint pink. The skirt, which shows Premet's favorite line of drapery, was drawn high in the back and tight about the knees, and showed a decided bustle effect where the skirt puffed at the hips in the back. The sash-ends were lined with pink taffeta, and the pink taffeta facing of the skirt showed where the latter was draped up in the back. The skirt was quite short and the ankles were veiled with a skimpy flounce of shadow lace. When Mademoiselle Isane takes a few quick steps across the stage the skirt rides up in a most amusing way, and when she stands still it slides down into place.

### AT THE RÉJANE PREMIÈRE

One of the important premières of the week was at the Théâtre Réjane where Mme. Réjane made her first appearance this season in M. Edmond Sée's new play, "L'Irrégulière." In the last act Mme. Réjane is most becomingly gowned in black velvet, and in the second act she wears a pretty negligee of white satin, and very long, white gloves which attract attention as she puts her maid to shame by dusting the furniture with her own hands.

In the audience I noticed Signor Gabriel d'Annunzio. As I left the theatre I saw the quaint evening cape sketched at the lower right of page 20. It was of greenish amber plush, and it fitted tightly at the shoulders and was voluminous at the bottom. As the



*On the taffeta tunic of a taffeta frock worn by Mme. Berty of the Théâtre Impérial, shirred just as full as its designer, Chéruit, could shirr it, was plaited a taffeta ruche just as full as she could plait it*



## PARIS RECEIVES DISTINGUISHED GUESTS

Because of an unusual number of distinguished guests during the last week, Paris has appeared especially gay. People have flocked to the theatres in the hope of obtaining a glimpse of the King and Queen of Spain, for the Spanish monarch's fondness for French comedy is well known. On the night of his arrival he caused a little flutter of excitement by appearing with his suite at the Théâtre des Capucines, a tiny little *bonbonnière* on the Grand Boulevard. On the following night he went to the Comédie Française.

Other distinguished guests in Paris are the Prince and Princess Arthur of Connaught who, having spent their honeymoon on the Continent, are now on their way back to England; the Prince and Princess Nicholas of Greece; the Grand Duke and Duchess Cyril Vladimirovitch; the Grand Duchess Anastasia of Mecklenburg-Schwerin, and scores of lesser personages.

The hotels are filled with prominent Americans. Mr. Anthony Drexel has added one more name to the long list of resident Americans by taking a luxurious apartment out near the Bois. Mr. Drexel is one of the most conspicuous figures in the American colony and is cleverly caricatured in Sem's latest book, "Tangoville-sur-Mer."

Many Americans have left Paris, however, to spend the holidays at home. Mrs. Potter Palmer and Mrs. Rutherford Stuyvesant have sailed, and Mrs. Craig Biddle has only just left. I saw her at lunch at the Hotel Ritz a few days ago wearing a most becoming frock



*A mantle which makes memory hesitate between Little Red Riding Hood and Regency fashions. It is replete with ruffles, ruchings, and platings, and finished with a puff which could not possibly be puffed any more*

*When Mlle. Isane of the smart little Théâtre Michel walks across the stage, the taffeta, Premet frock she wears slips up so high above her ankles that not even the skimpy, shadow lace flounce is to be scorned*

wearer tripped across the foyer and down the steps it swept out at the bottom, giving the narrow-shouldered, wide-skirted silhouette of the costumes of the early sixties.

## STAGE FROCKS

"Le Veau d'Or" (The Golden Calf), by M. Lucien Gleize, which has just replaced "En Douce" at the Théâtre Léon Poirier, is a most amusing comedy which keeps the audience convulsed from beginning to end. On the stage Parry has several frocks of bright-hued satins, all built on rather straight lines.

Although the Grand Duchess Anastasia and many other well-known people attended this première there was very little to be seen that was new in dress. A few of the coiffures were built very high with artificial hair, and several Spanish combs appeared. A young woman whose frock was made almost entirely of bands of jet fringe wore a fan-shaped gaura feather held by a long, low, jade comb. At this theatre I saw the odd arrangement of black tulle, sketched

at the upper right of the opposite page—an arrangement suggestive of a head-dress made famous by, and named for, Mlle. de Fontanges, one of the favorites of Louis XIV.

Henry Bernstein's "Samson" has just been revived at the Théâtre du Gymnase, with an exceptionally good cast headed by Mlle. Dorziat and M. Lucien Guitry. In the first act Mlle. Dorziat wears a white evening gown of beaded tulle, which is most gracefully draped from an Empire waist and ends in a short train in the middle of the back. Its only trimming is a garland of large, full-blown, pink roses and buds that wanders down the right side of the frock from the hip to the tip of the train. With this gown she wears a mantle of vivid, geranium red brocade trimmed with the smoked fox which is so smart at present. It is cut like a cape, is sleeveless, and is shirred slightly at the neck under a band of the fur. The right side is irregular in cut, and forms a short corner which may be thrown across the chest, thereby making the cape double-breasted, and draped after the immortal manner of L'Aiglon.



*As the wearer of this mantle tripped across the foyer at the Réjane première, the cape flared at the bottom, giving the narrow-shouldered, wide-skirted silhouette of the sixties*



of Nattier blue *velours de laine* and a white velvet hat encircled with white gardenias.

A simple white frock of brocaded crêpe de Chine was worn by Mrs. Mason, wife of the retiring Consul General, at the reception given in her honor at the Lyceum Club a few weeks ago.

As a token of their appreciation of her work as President of the American group, her compatriots presented her with a bracelet watch set in diamonds. Appropriate addresses were made by the American Ambassador, Myron T. Herrick, and by Colonel Henry Watterson. The Duchess d'Uzès, President of the Lyceum Club, Mrs. Herrick, and Mrs. Watterson, all wore black. Among the many light colored frocks which appeared that evening, the prevailing note was pink. Here, as everywhere, the guests danced the tango. Since Jean Richepin has announced that it really is a classic dance, and President Poincaré has sanctioned it, there is no immediate prospect of an abatement of the tango fever.

At the tango tea given recently by Mlle. Mathilde Sée, I noticed Don Luis d'Espagne, M. André de Fouquières, and many Americans, including Mrs. Hilton, Miss Hilton, and Mrs. Kimball. Mrs. Kimball wore a very pretty costume of black velvet and chinchilla.

#### TANGO PHILOSOPHY

According to the philosophy of M. André de Fouquières, as expressed in his recent address at the Théâtre de la Renaissance, modern fashion is responsible for the tango craze. M. de Fouquières believes that the dance is always more or less influenced by the dress of the period, and that the tango would have been utterly out of place with crinoline skirts, just as the stately cotillion has lost its charm for those who wear the clinging dress of to-day.

Two Turkish skirts, one of them sketched in the middle of this page and the other sketched at the upper left of page 22, have appeared recently. The one shown first has small, perpendicular openings at each side for the feet; the other is sewed

up like a sack with two small openings in the bottom. The evening gown below, which appeared at Réjane's première, was of dark blue, liberty satin with a plaited tunic of blue chiffon. It was so like dozens of other dresses that I gazed at it a full minute before I realized that



*Seen on the stage at the Réjane première, what appeared at first glance to be a charming but usual frock, on a second glance proved to be a charming but unusual Turkish costume*



*The dynasty of the frill, some prophesy, is nearing its end, and a picturesque, flaring collar that discloses the throat will succeed to favor*

it was a Turkish skirt. The stockings matched the shade of the gown and the blue slippers were brocaded with silver thread.

The Turkish street frock, which appeared at Auteuil, was of heavy, black satin trimmed with skunk. The skirt was seamed directly in the middle of the back. The selvage of the material showed on each hip, and below it a band of skunk extended to the hem of the



*In the audience at the Théâtre Léon Poirier was seen a reproduction of the head-dress made famous by Mlle. de Fontanges, one of the favorites of Louis XIV*

skirt. The bottom of the skirt was shaped like the straight bottom of a sack, and to give it sufficient play the openings for the feet were not placed in the corners of the sack, but a few inches inside, with the result that the corners drooped slightly. This skirt also was so like other skirts that the casual observer did not notice the Turkish effect. The melon-shaped muff shown with the Turkish street suit illustrates the new way of joining skins; they run from end to end instead of around the muff as last year. New muffs all show this novelty.

#### AT THE AUTEUIL RACES

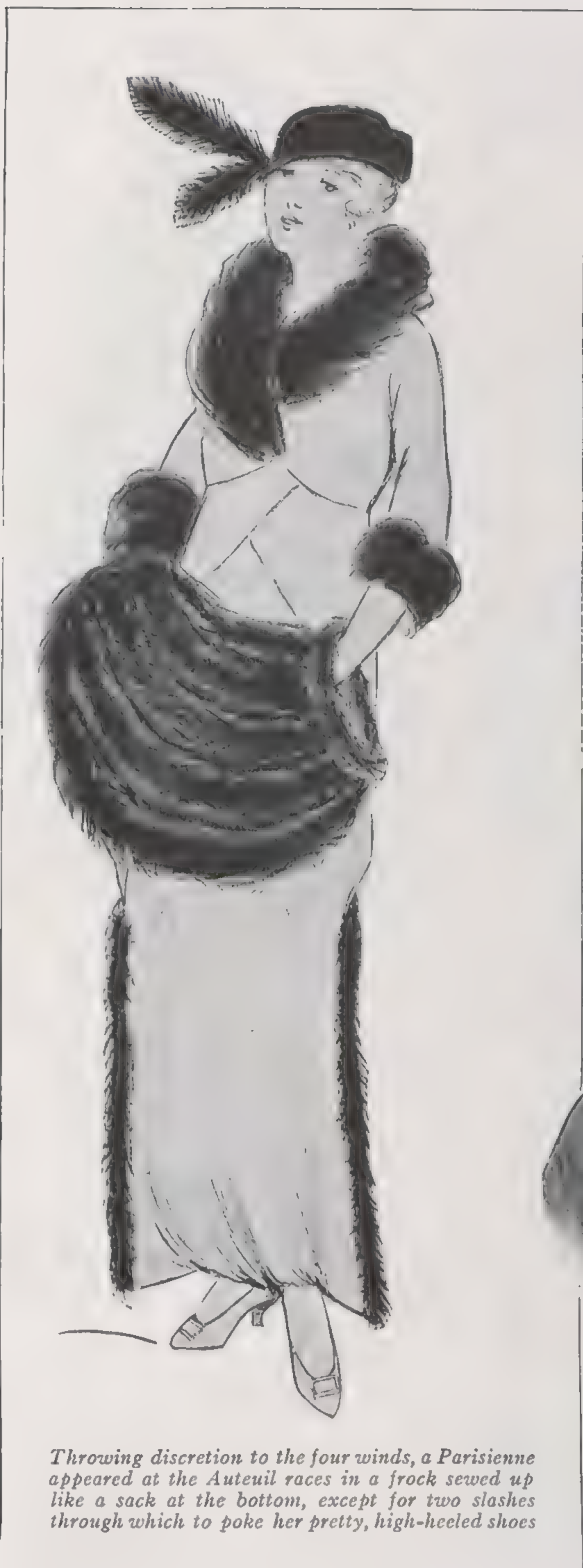
Partly because of the spring-like weather, the Auteuil races are very well attended and the turf looks as velvety and green as in May. At the last race there was a marked absence of Americans. The Baroness la Caze wore a simple tailored suit of olive green *velours de laine* bound with narrow strips of tan leather. It was evidently designed by Paul Poiret. There were several Callot frocks of black velvet embroidered in Persian patterns of gold thread.

The newest blouse launched at Auteuil was devoid of frills, but was made picturesque by its flaring collar. A very smart model, sketched at the lower left of this page, was of handkerchief linen. It had plaited fronts—the plaits were merely pressed in—and a simple, shirt sleeve with all seams à jour.

The newest edition of the starched collar, shown in the sketch at the lower right of page 22 is a stiff, standing affair slightly wider at the points than elsewhere, and made very much on the lines of the collars which are always worn by Mr. Berry Wall. Such a collar is worn with a small, black bow tie. I have seen it worn twice in the Bois and once on the rue de la Paix, and each time with a Norfolk suit.

One of the contrasts that proclaims feminine inconsistency is the band of fur which is being worn about the neck; below this the open throat and chest show, absolutely unprotected except for the necklace of beads—if this may be claimed as a protection.





Throwing discretion to the four winds, a Parisienne appeared at the Auteuil races in a frock sewed up like a sack at the bottom, except for two slashes through which to poke her pretty, high-heeled shoes

Hats are smaller than ever, and the smartest ones have a very trim, mannish look. One of the newest shapes, shown at the top of the following page, is a miniature imitation of a man's silk hat. It is of very glossy, ironed beaver, is worn low on the right ear, and is trimmed on the right side with a tiny fantasy of cock feathers.

There is a smart, black velvet toque that is very popular this year and that becomes most faces. It is higher than the average—almost like a Cossack's turban—and it has a stiff aigrette, surmounted by a handsome jet ornament, placed directly in front.

A hat that could hardly be smaller was worn by a young Frenchwoman who affects very trim, tailored suits and always wears the latest novelty in the small accessories of dress. A few days ago she appeared in a small tea room in the Place Vendôme (where one sees such celebrities as Gabriel d'Annunzio) wearing the tiny derby of black velvet sketched in the middle of this page. The hat was set so low over the left side of her face that it almost hid the enormous pearl that was screwed in her ear. Just here let me say that this is the newest style

in earrings. The crown of the hat was banded in grosgrain ribbon just like a man's derby, and from the left side of the brim a handsome quill—or rather, two quills, for one was laid flat on the other—rose to an extravagant height. This hat was worn with a simple tailored suit of dark blue *velours de laine* and a linen blouse with the new high, starched collar. At the wrist the white cuff of the blouse extended one inch below the coat sleeve. E. G.

#### VOGUE POINTS

ERMINE tails have been almost tabooed this year. The muffs and long coats of ermine are seen without them, and not a single little dark tail appears on the fur trimming.

A pretty and useful innovation is a charming device to keep



One of the pranks which it pleases the Parisienne to play with masculine tradition is to trim an absurdly tilted derby hat with the highest, straightest quill she can find

the fox boa from slipping from the shoulders—a large hook and eye of gold set with diamonds. The hook is attached to one paw, the eye to another, and when hooked the boa looks as if it were slung across the shoulders in the careless, modish manner. An American who is well-known for her excellent taste in dress draws her boa loosely about her shoulders and pins the two paws to her bodice or coat with a long bar of diamonds.

Some dresses are already hailing spring by the substitution of wide ruches of moiré or stiff taffeta for fur.

The long, silk sweaters are invaluable for a week-end in the country. They are often of some brilliant shade of purple, orange, or magenta, and are considered very smart for country wear with a velours hat of the same color.

Wreaths of richly colored flowers have again made their appearance on some of the new hats. One deep red sailor had a thick wreath of carnations in four shades of red. A fawn-colored felt sailor was surrounded with clusters of orange velvet berries, and the brim was edged with brown fur.

A veil which had scarcely been introduced in Paris before it was seen in New York is one of a medium-sized, diamond (not oval) mesh made of the finest of threads, with a single velvet dot that should be worn on the left cheek close to the corner of the mouth. This veil is so transparent that at a short distance one sees only the dot, which looks like a *mouche*. Occasionally one sees an embroidered veil, which, instead of a running pattern, has, at wide intervals, a small, conventional design against a background of a sheer, diamond-shaped mesh.

A whim of fashion has, for the nonce, banished the much discussed slit from the front or side of the skirt to the middle of the back where the wearer only can forget its existence.



The latest French edition of the Norfolk jacket worn on the Bois with just the right collar and just the right tie



Lucile has been showing an afternoon costume with a skirt that trails on the floor two inches all around. It is slashed both in the middle-front and middle-back, and gives the odd effect of having a short train on either side.

Turkish trousers of crêpe de Chine with frills of lace, and tango garters from which hang prettily trimmed ruffles of plaited chiffon, have been seriously taken up for afternoon and evening wear because of their undoubted aid in producing the much-desired, slender silhouette. When petticoats are worn they are generally of chiffon, and are modeled on the three-flounce skirt. Some frocks demand petticoats, and three flimsy flounces of knife-plaited chiffon do not destroy the hang of the dress.

The new neck arrangement of de Medici collar and folds of white tulle to fill in the V-shaped neck opening is quite the most becoming style imaginable. The tulle, placed loosely about the throat, serves to rejuvenate the face and skilfully hides thinness and ugly lines. A black velvet gown with a de Medici collar of lovely lace, soft folds of white or flesh-colored



*A feminine head-dress as smooth and shiny as its masculine counterpart*

tulle to cloud the throat, makes a wonderfully becoming costume, easy to achieve.

For street wear the Parisienne pins a single, large flower to her boa, so that it rests high on the left shoulder. For this purpose a huge begonia of scarlet velvet is very smart.

Bracelet watches are mounted in an exquisite filigree work of platinum richly encrusted with precious stones. One of the new models has the watch mounted in this manner and slipped on a band of black velvet, which is faced with white so that it will not stain the skin. Each edge of this velvet band is set with a row of single pearls mounted in a flexible, platinum setting. The setting is so delicately wrought as to be quite invisible, and the pearls have the appearance of being attached directly to the velvet.

A smart street slipper of the Paris hour has a short toe almost as square as those which were worn in 1830, and a buckle is posed perfectly flat on the toe without even a loop of ribbon drawn through it.

## LONDON DANCES to a NEW TUNE

THE fabled tradition, prejudice, and insularity of London have been swept ruthlessly aside. The triumph of the tango in that stronghold of precedent is absolute. Dangers who fought against its introduction have themselves succumbed to its fascination, and no one, apparently, is too old to master its intricate variety.

The theatres and restaurants are giving tango-dances during both the tea and supper hours, and the rush for tables is in itself excitement. Between mouthfuls of tea-cake, eager amateurs are concentrating their attention on the feet of the professionals, hoping to glean some helpful suggestion for later

The Tango, the Whole Tango, and Nothing But the Tango, is Now the Cry of the Dwellers in the City of Conservatism

practise before their long mirrors at home.

The columns of the daily papers are bursting with invitations to learn the tango from dancing masters who have flocked to London—birds of prey to feast upon this latest craze of society. Titled women are advertising for “tall and good-looking” young men with whom to give “tango exhibitions,” and no one appears to be immune from this violent epidemic.

Society has recognized the social importance of the dance, and the possibility of making it serve as a useful bait to catch the idle bachelors who loiter always at the clubs. Private tango classes are held at many exclusive houses in London, and the Carlton Hotel is the meeting place of a dancing club of a hundred members who may join only by invitation and who include some of the most fashionable of hostesses. On the list of names are those of Lady Ashby St. Ledgers, Lady Alexander, Lady Michelham, Baron von Goldschmidt, Lady Elcho, Mr. Alfred Rothschild, Mrs. Hwfa Williams, and Major General Sir Alfred Turner. Two experts, M. Almanos and Mlle. Odette Bernard, whose photographs appear on this page, and who are now dancing at the London Coliseum, have been engaged by the class to give lessons and exhibitions of the most approved variety of the tango.

At the Prince's Skating Club, Pete and Petita, from the London Opera House, teach the six ideal steps to the members of a club which

includes Lord and Lady Tenterden, the Hon. Conyngham, Mrs. Denison, Sir John Campbell, and the Marchese and Marchesa de Sarzano. The club is a private one and already has two hundred members.

For exhibitions of the tango at private houses, expert professionals are paid as much as \$50 for a performance of five minutes. There is consequently a rush among impoverished gentlewomen to learn the complicated art, for, if they prove efficient, they can perhaps earn \$5,000 a year as instructors. House parties in England are sure to be greatly enlivened by this newest dance, for smart hostesses are making preparations for the tango, as for a national diversion.



Photograph by Bassano

*M. Almanos and Mlle. Odette Bernard make the clasp of the fingers as pretty a part of the dance as the pointing of the toe*



Photograph by Bassano

*For a swift moment the interest shifts from the dance to the joyous dancers, and the rhythm hesitates in a graceful pose*



TWO UNIQUE PRODUCTS OF  
A LONGCHAMP RACE DAY  
AND A FRENCH IMPORTATION  
THAT ARE ALL RULED BY  
AN INTERESTING SINGLE-  
NESS OF COLOR PURPOSE



One of those fashion hybrids where a dress of ratine simulates a suit. The jacket-bodice is cut on shawl lines, the fulness of which is held to the figure by a double, fringed sash. As a trimming agent, sable makes a royal counterpart of the deep purple of the material



In this red cloth suit, so simple and unobtrusive a medium as scalloping gains in strength and novelty by repetition. The little coat is fitted by means of dart tucks, and so gains a certain flare. Mousquetaire sleeves, shaped snugly at the wrists, add to the unusualness of a model that might safely be dubbed unique



The black velvet dress will always have a following. Here is a model that is all velvet, barring the usual complement of lace collar and cuffs, and an unusual black satin sash that is drawn from beneath a front panel to tie in a large bow in back



# SEEN in the CITY of WHIMS



Based squarely on the top of the head, a tremulous tower of aigrettes rises to a modestly extravagant height

The Latest Things That the Parisienne Has Taken It into Her Head to Put on Her Head—Auteuil Fashions



Poised on the nethermost edge of a prettily misshapen, little brown hat is a diminutive, brown velvet bow



Naught save youth—and Parisian youth at that—would dare the severity of a cap bound tightly about the brow

IN the smartly frocked audience at the première of "Boris Godounov" at the Théâtre Champs Élysées, a lovely brunette clad in emerald-green satin wore the very original cap of black tulle shown at the upper right of the page. It was confined about the brow by a filet of half-inch black velvet. A distinguished-looking woman of middle age, whose hair had just begun to turn gray, wore a filet of black velvet with a cameo clasp from which rose two long fronds of paradise—one black, the other white. The effect was especially pleasing. A conspicuously smart coiffure, shown at the upper left of the page, was seen in the same audience. The hair was dressed high, and a tall, full aigrette of fine, white crose was posed squarely on the top of the head. The only powdered coiffure that night was that of a young woman clad in a brilliant red frock with a low neck.

A new ornament to be worn in the hair consists of two peacock feathers with the eye of the feathers and a part of the quills studded with diamonds.

## THE HAND OF THE LAW

According to a new rule of the French theatres, hats and aigrettes may be worn only in the boxes; those who occupy orchestra chairs must be hatless. At a recent première at the Théâtre Vaudeville was noted a very high coiffure, sketched at the bottom of the page, which gave an unusually narrow appearance to the head. The hair was drawn back tightly from the temples so as to show the ears, and was piled high on the head in loose puffs. The profile showed a straight line from the nape of the neck to the crown of the head that was quite new.

Plaited frills are no longer used to top the low-cut corsage, for the reason that they are crushed by the weight of furs and coats. A bit of fine net in white, black, or in the color of the gown peeps out at the top of the corsage, or is drawn surplice fashion across the bust.

Huge silk roses, dahlias, peonies, chrysanthemums—provided the flower is large as a cabbage and of some brilliant color the form does not matter—are worn with white frocks.

Smart slippers for evening gowns are of silk brocade, and with light frocks they are invariably white. Always they have a flat bow of velvet drawn through a rhinestone buckle. With red evening gowns the slippers are red. Either white, silver, or green slippers may be worn with an emerald green gown. Black gowns only are worn with black slippers.

## DAYTIME FASHIONS AT AUTEUIL

A very pretty hat which was seen at the Auteuil races, and which is sketched in the mid-



The feminine derby dares to take liberties with the dignity of masculine tradition

Beside a fire of hot coals attendants at the Auteuil races stop to talk and toast



The theatre-going Parisienne deprived of a hat by the hand of the law

dle at the top of the page, was a tiny, brown velvet affair banded in skunk. A diminutive, brown velvet bow was caught to the brim on the left side and from it hung two long streamers. Many of the new paradise aigrettes are tête de nègre instead of black—which suggests that the popularity of the black hat may be waning.

The photograph at the left in the middle of the page shows the new hat of ironed beaver worn at the Auteuil races. The hat has a small cockade on the right side, and, in this case, is worn with a smart, sable coat and a brown velvet skirt.

The photograph at the right in the middle of the page shows one of the picturesque *brasiers*, fires of hot coals, such as are dotted about at intervals at the Auteuil races so people may stop to chat and warm themselves.

## AFFAIRS OF FUR

Fur mantles are much in evidence everywhere, and the newest ones have the skins run crosswise instead of up and down as they were last year. A voluminous mantle of emerald green and silver brocade was banded from hips to hem with ermine. The skins were applied around the mantle with a half-inch space between each band. All mantles are extremely wide, and most of them are rather short, although some of the velvet ones trail on the floor.

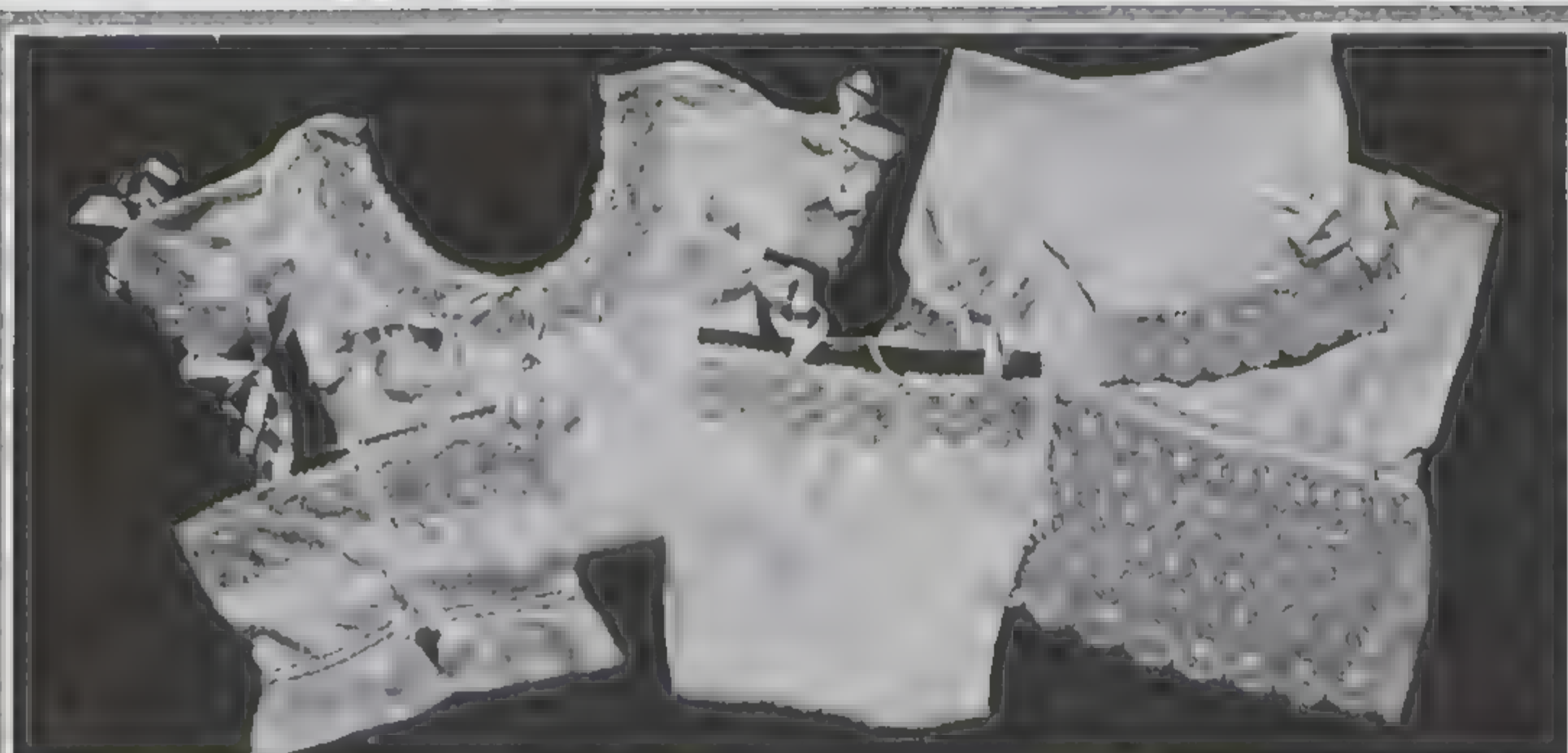
## END OF THE NEW YEAR NEWS

The quantity of stunning, sable mantles indicates that sable remains the queen of furs. Two of the smartest furs, however, are raccoon and smoked fox. Costumes of broadtail, as usual, are very smart, and boas of badger and wildcat have appeared within the last few weeks. A costume of broadtail worthy of mention has sleeves slit from elbow to wrist, and filled in with black, Bohemian lace, which veils elbow gloves of *café-au-lait* suède.

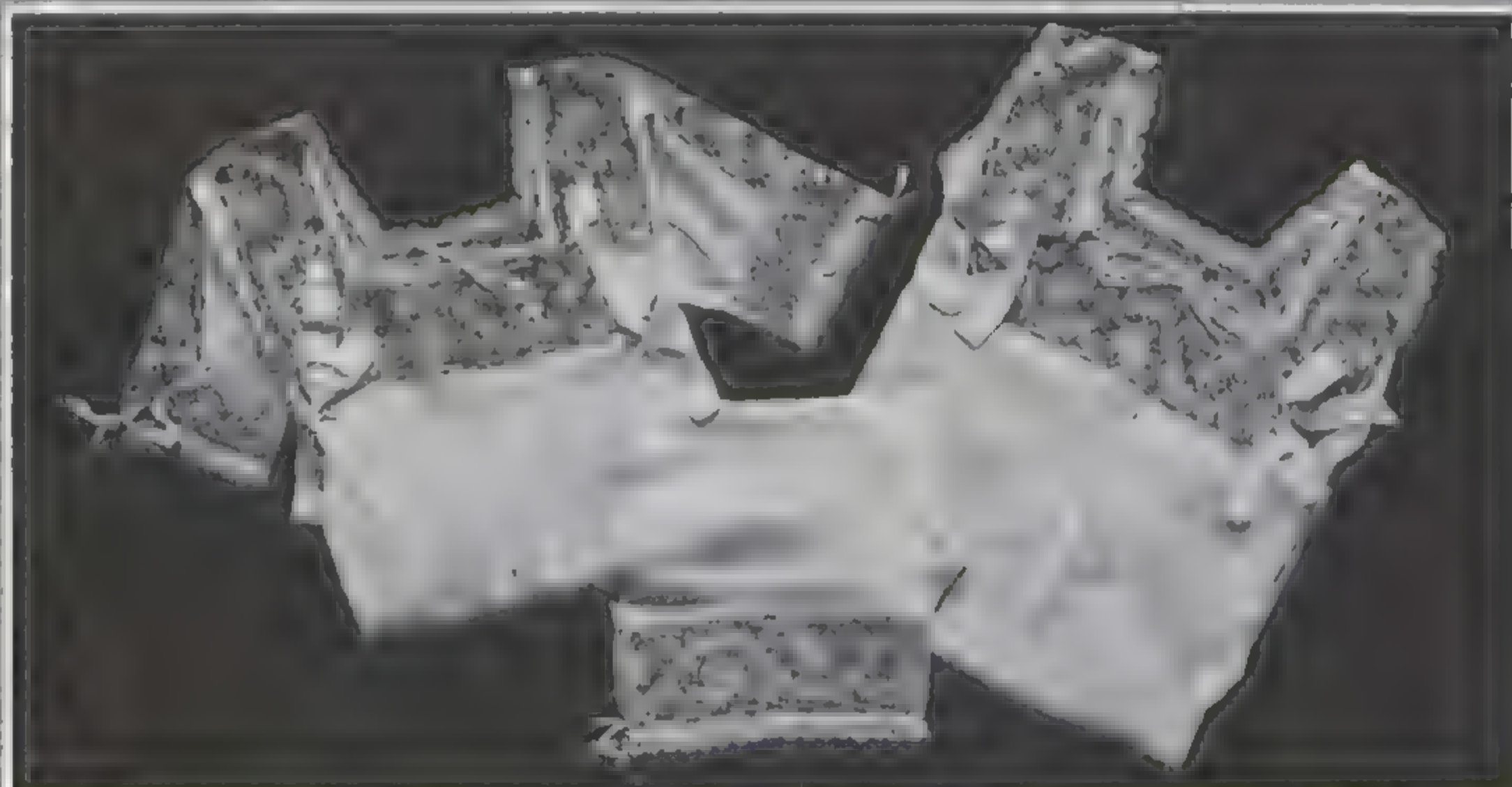
Ever since last June, *café-au-lait* and gray gloves have, to a certain extent, replaced the white gloves which for years have reigned supreme as the correct gloves for afternoon dress. That colored gloves have not only come, but have come to stay, seems probable from the fact that *café-au-lait* gloves are now being worn with evening dress. The Baroness de Rothschild was seen recently wearing suède elbow gloves of this creamy tone with a low-cut gown of black tulle and satin.

Many of the smart turbans continue to be made entirely of velvet and without ornament. The velvet may be draped and pulled to an absurd height, or it may be pulled flat away from the face and allowed to fall over the back of the head like a tam-o'-shanter. In still another variation the velvet forms a double frill which partially encircles the head.

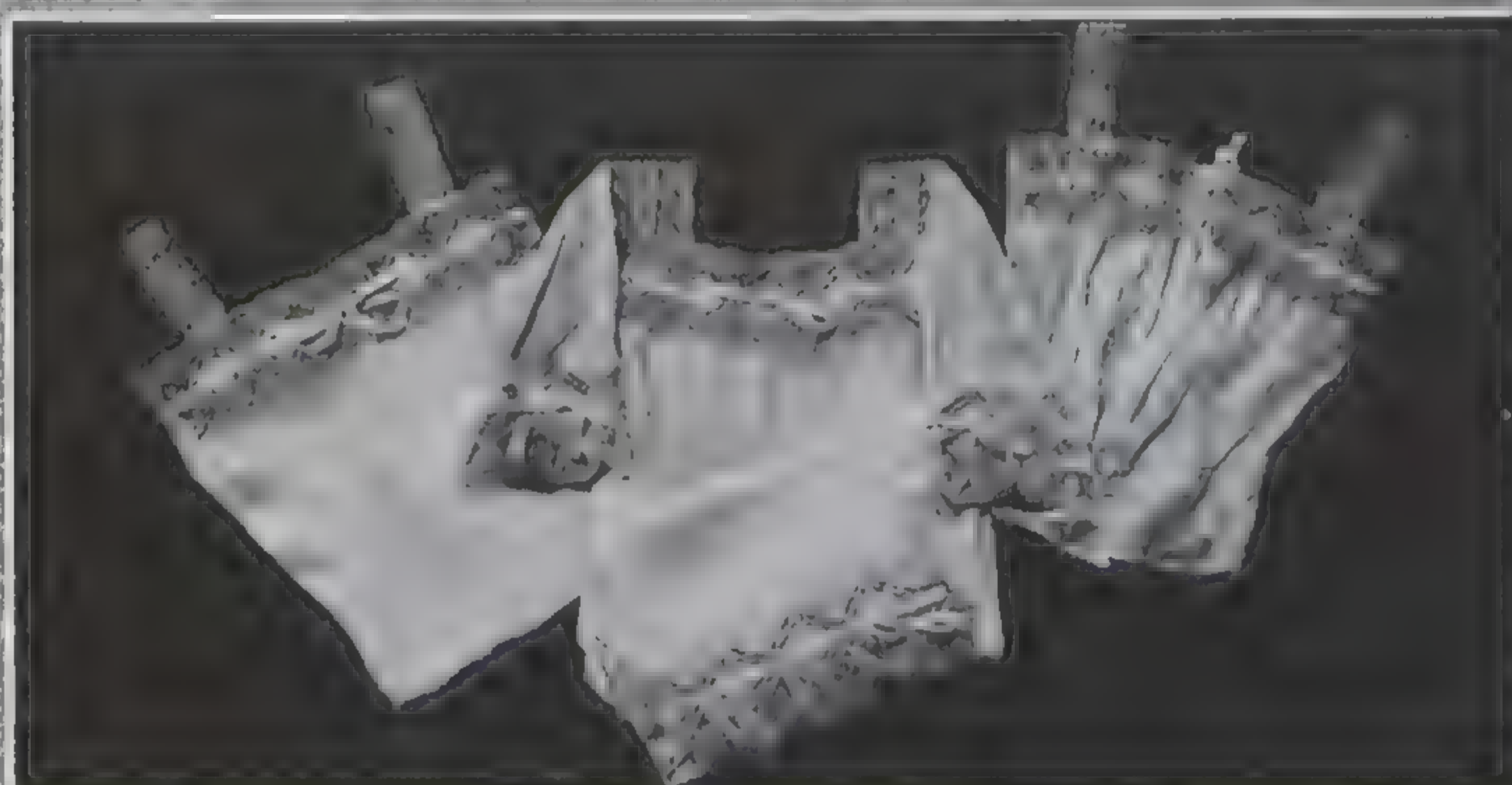




*By setting the scalloped edge of the Irish lace into the linen, and adding lace beading, tucks, and ribbons galore, an unusual effect is achieved*



*Bands of fillet lace, straight and broad, outline in simple fashion the openings of this lingerie. The drawers are modishly narrow in the leg*



*Extreme sheerness is the keynote of this set—in the fine linen and in the French Valenciennes lace with tuckered linen insets run with ribbon*

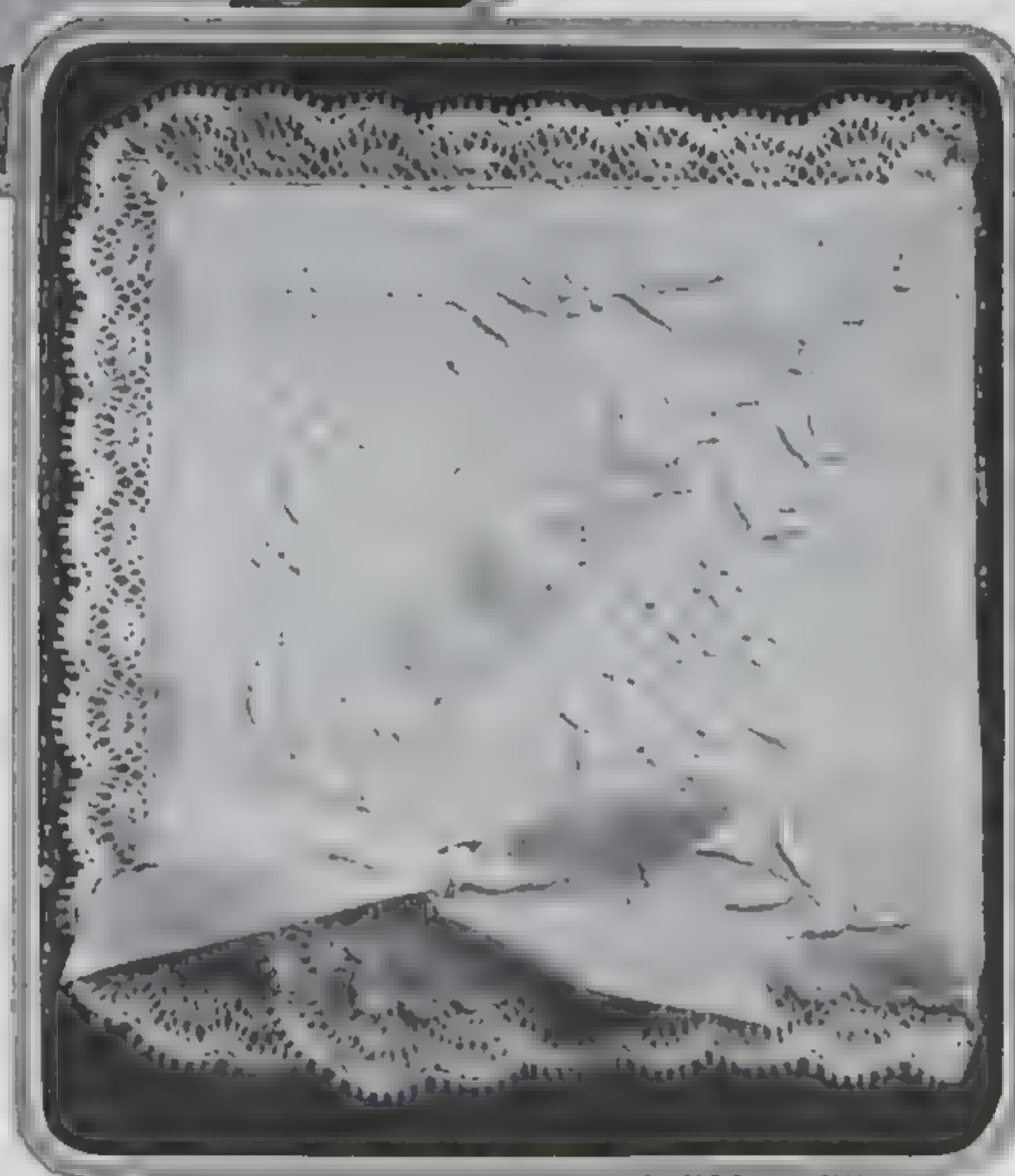


*Poirot, who knows no precedent, replaces on a batiste set the usual lace and beading and ribbon with bindings and strings of colored batiste. Lingerie from Wanamaker*



*A negligee that takes the form of cap, jacket, and petticoat of very soft, white China silk, hand-embroidered with colored wreaths and scattered flowers. Valenciennes lace and ribbon-run beading are the natural complements to such attire*

*A pink or blue satin pad is slipped into a cover of hand-embroidered batiste to scent the lingerie*



THIS YEAR NOVELTY IS BESTOWED UPON LINGERIE,  
NOT BY ANY RADICAL CHANGES IN CUT, BUT BY  
DAINTY INNOVATIONS IN THE "FINISHING TOUCHES"



# ALL MANNER of PRETTY PRETENTIOUSNESS

Not Content with the Dainty, Undisputed Prerogatives of Yore, the Lingerie of To-day and To-night Masquerades in Modes Borrowed from Formal Frocks and Blouses



Trimmed over each ear by a yellow-centered fuchsia is a piquant, yellow boudoir cap of shirred chiffon and thin, white lace, lined throughout with sheer, white chiffon



A boudoir cap of shadow lace wreathed in pink and blue and absinthe green flowers begins at the front under narrow, gold galloon and ends at the back under a pink bow



Not content with the dainty prerogatives of its class, this nightgown of lace and chiffon voile adopts the most charming feature of the evening gown—the train

**E**VEN more frivolously feminine than usual are the airs and graces which lingerie has assumed this season. Fancy a nightgown imitating a ball gown by adopting a train, and outdoing even the narrowest of evening skirts; yet just such things have been done this season. All sorts of pretty notions, invented for the frocks of the year, have been cunningly adapted to the requirements of lingerie—for instance, the draped, underarm fulness that is so pretty in blouses. It is quite as effective in a sheer gown such as the one sketched at the bottom of the page.

The slimness of chemises, and the tapering of the new drawers models are concessions—and good ones—to the slim silhouette. Combinations follow the lines of the figure and oft-times show the prevailing surplice waist of the season attached with entredeux to drawers from which all superfluous fulness has been taken, leaving a slim beauty of line. As for slips, they are often as lovely as gowns. Some of them boast fascinating garlands of roses arranged in flat, tunic effects, and others are frilly with filmy frouces of lace, tulle, or chiffon.

The use of lace rather than hand-embroidery as a trimming, is a marked feature of the new lingerie. The newer French sets, such as are illustrated on the following page, show filet lace used most effectively in straight bands; Irish lace with a scalloped edge set into the garment; and either an edge or insertion of Valenciennes lace applied on the material in an attractive design. Of course, embroidery is still combined with lace in some models, for the majority of women are very partial to it. In such cases, narrow Irish and Valenciennes insertions are the general favorites as they combine well with the hand-embroidery.

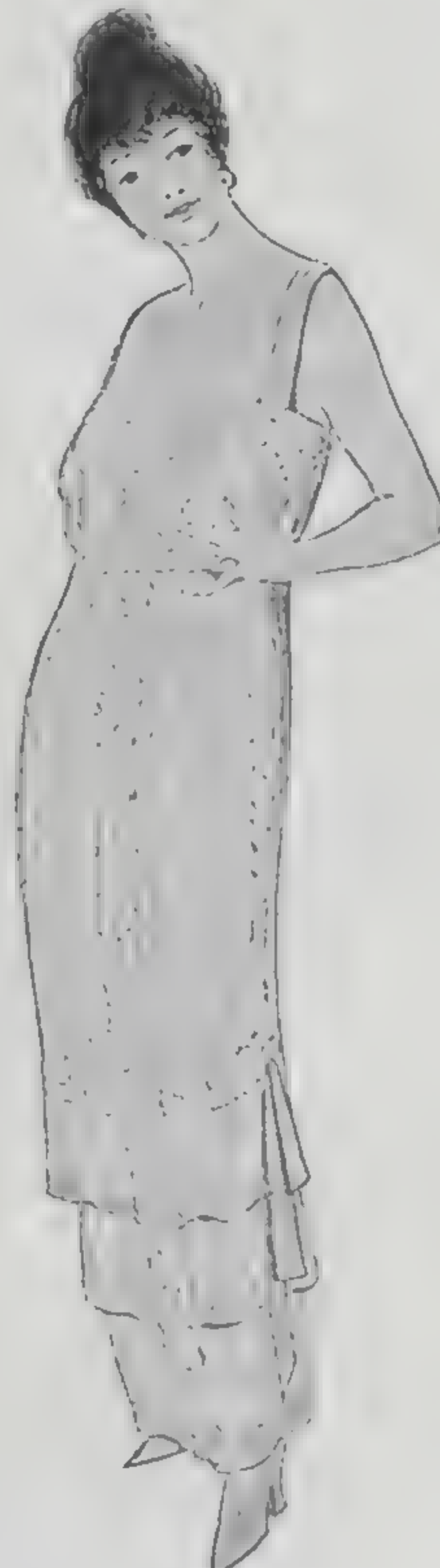
A practical novelty for traveling is a straight kimono of crêpe de Chine like the one shown at the lower left of the page. When it is on the figure the kimono may be prettily draped under two tie strings which pass around the waist and tie at one side; yet this kimono folds into a small, flat square and may be kept in an oblong case of crêpe de Chine which matches it in color. These kimonos come in delicate shades of either pink or blue.



A robe that drapes voluminously when on but folds into an amazingly small package when off



Like the blouse of the moment, a filmy nightgown adopts sleeves much bigger than are necessary



A slip of lace and net competes in narrowness with the narrowest of narrow evening skirts



Most novel of novelties—pink, silk knickers attached to the rose-trimmed flounce of a net slip



TWO MARRIAGES WHICH TOOK PLACE IN THE  
HEIGHT OF THE SOCIAL SEASON AND ALLIED  
FAMILIES OF NEW YORK AND PITTSBURGH



Copyright, 1913, by Marceau

Mrs. Henry E. Oelrichs, formerly Miss Esther Moreland, daughter of Mr. and Mrs. Andrew Moreland, of Pittsburgh, who married the son of Mr. and Mrs. Charles May Oelrichs on December 4th. The bride wore white satin with a tunic and a court train of old lace over tulle. Lace and orange blossoms crowned the tulle veil, and the bouquet was of lilies-of-the-valley and orchids. On Mr. and Mrs. Oelrichs's return from Europe they will reside in Tuxedo

Late in November, in the then recently finished church of St. Thomas's, Miss Edith Logan, daughter of Mrs. John A. Logan, Jr., was married to Mr. Dewees W. Dilworth, son of Mr. and Mrs. Joseph R. Dilworth, of New York and Pittsburgh. A veil and draperies of Honiton lace and a large bouquet of pale lavender orchids and lilies-of-the-valley almost concealed her gown of ivory satin. Mr. and Mrs. Dilworth have taken a house at Hewlett, Long Island

Photograph by Campbell Studios





# AN ARTIST of TWIN TALENTS

Comte Francesco Guardabassi, Who First Painted His Way to Grand Opera, Has Reverted to His Early Vocation, and Become a Painter of Beautiful Women

IT is unusual in our century, when everything has become so highly specialized, to hear of anyone who can work, and work seriously, at more than one calling. We forget that the greatest of the old masters were men of many gifts, that Leonardo da Vinci was engineer, sculptor, mathematician, and musician, as well as painter; that Rubens and Velasquez were statesmen; that Perrault, physician to Louis XIV himself, was one of the architects of the Louvre; and we are not a little surprised at the clever young Italian, comte Francesco Mario Guardabassi, who has already won recognition as both singer and artist.

Guardabassi, a native of Perugia, has the talent of the Umbrian painters as his birth-right, and with it he has the genius of his country for music. He first became known in America at Chicago during the World's Fair, whither he came, a tall, overgrown boy, to exhibit a portrait of Pope Leo XIII, who, being himself a native of Perugia and a friend of the elder Guardabassi, had been of great assistance to the young artist in finding opportunities for him to develop his talent as a portrait painter.

## THE FAIRY GODMOTHER

The painting of Pope Leo XIII, in the red gown and white cap of his high office, attracted a great deal of attention in America, but it met an untimely end in the fire in the Hazeltine Galleries, in Philadelphia. This was a severe blow to the young man who was just starting out on his career, especially as he had already refused a handsome sum for the painting. At this critical moment, however, a good fairy appeared in the person of Madame Melba, who was destined not only to bring aid at a time when it was much needed, but to influ-



*The dual personality of Guardabassi's genius finds dual expression when he dons the costume of the Romeo of grand opera to paint in his thirteenth century Italian studio in Paris*

ence the career of the young painter for a number of years. Learning of the straits in which the loss of his painting had left Guardabassi, the great prima donna gave him the opportunity to paint her portrait, which offered both a means of immediate financial relief and the chance to obtain other commissions. To amuse herself during odd moments of the sittings, Mme. Melba sang scales and cadences, and fragments of the solos and duets of grand opera. To her surprise, Guardabassi joined in singing the various rôles with the ease, precision, and knowledge of a professional tenor, until she exclaimed in amazement, "Why are you here in Chicago starving to death with a voice and a knowledge of singing like that?"

That was the beginning of a new career for Guardabassi. As soon as possible, he returned to Italy, and began serious work in training his voice. From Italy he went to Paris, where he was so fortunate as to secure the guidance of the celebrated tenor, Jean de Reszke. Wherever he went, the young man made friends who took keen interest in both his singing and his painting. He painted his way through his short apprenticeship as a singer, and soon became a member of the Metropolitan Opera Company in New York. A successful career both in America and in Europe followed, but despite the demands of rehearsal and performance, the singer yet found time to work at his painting, and spent many hours before his



*A gracious portrait of Mrs. Potter Palmer, painted last summer in Venice*



*The beautiful Princess Colonna is herself an author and an artist of talent*



casel. In his large circle of friends were many beautiful society women whose charm he rendered in portraits delicate in conception, and artistic in tone and coloring, painted with a light and brilliant touch. One of the most beautiful of these is a delightful youthful portrait of the lovely Duchess of Croy, whose recent wedding was one of the social events of the year. His portrait of the Princess Colonna has attracted much attention, as have those of Lady Rod and of the Countess Morissini, while his interesting work, entitled "Motherhood," has been much admired at various private exhibitions.

#### THE RETURN OF THE ARTIST

With all this artistic success it is small wonder that the attractions of grand opera have palled of late, and Guardabassi, the singer, has again become Guardabassi, the artist, once more a follower of his first muse. He has taken a studio in Paris, in the neighborhood of the Faubourg Saint-Germain, which his talent has transformed into a unique and interesting atelier. In this undertaking he has been artist and workman, planning and executing with his own hands the business of transforming a barn-like studio into a work of art for which the model was the Italian workshop of the period of Giotto, a painter upon whom Guardabassi looks with reverence as the ancestor of modern art. The decorations on the arches and the medieval vaulting are faithfully copied from the Church of St. Francis, at Assisi, which is but a short distance from Perugia, Guardabassi's birthplace, on the opposite side of the beautiful Umbrian valley. Months were spent in searching among the treasures of Paris and other cities for chests



*Radiant youth looks forth from the portrait of the Duchess of Croy, formerly Miss Nancy Leishman*

and wardrobes of this early period, and so carefully has the plan been carried out that the studio seems a transported bit of Old Umbria.

#### HIS MUSIC NOT FORGOTTEN

Though music must yield first place to painting in Guardabassi's philosophy of life, it is yet far from forgotten; a grand piano occupies a conspicuous place in his studio, and many friends from the world of grand opera are his guests there. Many of these friends sang at the house-warming recently given, on the occasion of the completion of this original studio, notably, Miss Geraldine Farrar, who sang the "Waltz Song" from "Romeo and Juliet," and Mme. Emma Eames-Gorgoza, who sang the "Jewel Song" from "Faust." Among the guests were S. A. R. Prince Louis of Spain, the marquise de Talleyrand-Perigord, comtesse Louis de Gontaut-Biron, with her mother, Mrs. Leishman, Mrs. W. K. Vanderbilt, Mrs. Baxter-Tevis, Mrs. Spreckels, and Mrs. John Munroe.

#### PORTRAITS OF AMERICANS

Guardabassi, who speaks English perfectly, counts many Americans among his friends. At present he is working out a scheme of interior decoration for the yacht "Emeline," which is the property of Mr. Robert Graves of New York, and he has recently completed a portrait of Mrs. Potter Palmer of Chicago, which he painted in Venice. In the near future, he is to add to his paintings of well-known Americans a group portrait of Miss Anne Morgan, Miss Elsie de Wolfe, and Miss Elizabeth Marbury. By chance this group of three friends is photographed on page 32 of this issue.

## ON *the* HORNS of a DIVORCE DILEMMA

**P**RONE as we in America are to model our social customs upon those prevailing in Europe, there is one of long-established usage in Continental countries that has never been wholly adopted here—and we may congratulate ourselves accordingly. As a rule, we are inclined to feel that the newspaper announcement of family events suffices, save in the case of marriage; but Continental Europe lays little stress on the printed notice, and announces marriages, births, and deaths through the medium of a neatly engraved card which is duly sent to all acquaintances. This method supports the theory, widely accepted abroad, and even occasionally held in America, that purely domestic events concern only the persons who are in social relations with the family, and in no wise belong to the general public. In France, Germany, Russia, Italy, and Spain, the *faire-part*, as the letter containing the announcements of family events is called in France, is a time-honored, social institution. Now for the first time in history the venerable custom is threatened with loss of its traditional prestige, because it seems incapable of adjusting itself to one of the conditions of the age. It has failed to anticipate that new domestic event which, in the modern order of things, has become almost as important socially as birth, marriage, and death, and threatens to become almost as general. In other words, that perpetual torment of the theoretical moralist, Divorce, seems about to question the usefulness of the venerated *faire-part*.

#### THE VENERATED "FAIRE-PART"

By every rule of logic, common-sense, and ordinary courtesy, it is quite as necessary to inform one's friends and acquaintances when one is divorced, as when one is married. If the formation of a conjugal partnership constitutes, as has been said, a base of social intercourse, its dissolution is a circumstance of which notice should also be given; otherwise society knows not where it stands, nor what awkward situation may arise at any moment.

### Shall the Divorced Violate the Laws of Courtesy by Failing to Announce the Separation to Their Friends, or Run the Fearsome Risk of Prosecution for Libel and Contempt of Court?

For these reasons, Europeans recognize that the scope of the *faire-part* should be extended to embrace this latest variety of vital occurrences, but here lies the stumbling-block: what particular form could be given to the ceremonious announcement that would preserve personal dignity without rendering the parties to the announcement guilty of impoliteness or liable for libel?

This momentous consideration is perturbing many European countries just now, and the agitation is exceptionally accentuated in France, where divorce is becoming one of the most ultra-fashionable entertainments of the era. The Frenchman's inherent habit of politeness forbids him to commit the discourtesy of failing to acquaint his friends with the important change which the courts have made in his household arrangements; yet, how can he communicate the intelligence without being impolite, at least by innuendo, to his late consort? If study of the problem leads him to the conclusion that it is better to sacrifice on the altar of necessity his courteous instincts towards the woman so recently under his protection, than to violate the amenities by leaving his friends in ignorance of his altered condition, he finds this route out of the labyrinth blocked by the stern figure of the law, lifting a menacing finger in Madame's behalf.

Every Frenchman knows that the libel law of his land is an octopus, forever grabbing at citizens, and that it is safer to hide than to dodge. Suppose the late husband chose some such phraseology as this:

"Monsieur Durand begs to announce that the courts have dissolved his marriage with the former Madame Durand, née Mlle Antoinette Duval." Would such a discreet and tactful wording meet the situation safely? Not at all. The lady in question would have a good case

for libel against the gentleman whose name she used to wear, and, further, would be splendidly equipped for one of those suits so dear to the heart of the divorcée. Both the criminal and civil codes prohibit every citizen from using, in any form and publication, the name of any other citizen "save one

lawfully complained against." The dilemma would not be solved by leaving the lady's maiden name out of the notification, for in these impetuous days the notice would be indefinite, and would leave the recipients wondering which Madame Durand it was to whom the announcement referred.

While for the same general reasons Madame Antoinette Duval must be equally chary in the wording of her proclamation, if she in turn would avoid fines and imprisonment.

#### WHY NOT ARBITRATE?

Finding themselves in this sort of *cul-de-sac*, suppose the French ex-husbands and ex-wives take counsel with each other. Out of this consultation would probably result the decision to issue a joint *faire-part*, somewhat in this form:

"Monsieur and Madame X have the extreme pleasure (or the keen regret) of notifying you that they have been divorced." When the printer's proof arrives, it is shown exultingly to the lawyer.

"How lucky that you sent for me!" says the legal gentleman. "If a single one of these notices had been circulated, you might both have been imprisoned. It is flagrant contempt of court. Whom the law has set apart, no man has the right to join together, except in marriage. Moreover, according to our law, the instant a divorce is pronounced, the woman is obliged to resume her maiden name. Therefore, you, Madame, are no longer Madame X, and in styling yourself so, you commit a double felony, and you, Sir, could be similarly condemned for aiding and abetting a felony. This will never do, never!"

And the state of mind of this embarrassed couple is a true reflex of the agitation that is preplexing France to-day.





But for the bloomers, the fur-trimmed costume of Miss Caryl Hackstaff, daughter of Mrs. John Baldwin Walker, could be properly worn at the present day



The charms of the high collar are added to the spangled beauty of the minaret dress worn by Miss Estelle O'Brien, the daughter of Mr. Morgan J. O'Brien



Arrayed as a hostage from the beautiful Vale of Cashmere was Miss Mildred Gautier Rice, one of the several daughters of Mrs. William Lowe Rice



Miss Angelica Brown, daughter of Mr. James Brown, dared, with charming success, the novelty of a flaming orange wig beneath a cloth-of-gold turban

TO THE STRAINS OF LIZA  
LEHMANN'S "IN A PERSIAN  
GARDEN," THE JUNIOR MEM-  
BERS OF NEW YORK SOCIETY  
POSED IN EASTERN COSTUME  
FOR THE MONETARY BENEFIT  
OF THE CATHOLIC UNIVER-  
SITY IN WASHINGTON, D. C.



An interesting panoply of garments oriental robed one of this season's debutantes, Miss Lentilhon Gilford, daughter of Mr. John P. Gilford



Miss Noël Johnston, daughter of Mr. J. Herbert Johnston, in raiment of the harem, and Mr. Murray Hoffman, son of Mr. Francis B. Hoffman, as a young Persian lord





INTERESTING PASSENGERS  
WHOM THE GIANT LINERS  
HAVE BROUGHT TO NEW YORK  
—A RECENT PHOTOGRAPH OF  
MRS. JOHN JACOB ASTOR

*The young widow of the late John Jacob Astor, taking a morning walk with her dogs on Fifth Avenue, near Central Park*

*In a steamer chair on the deck of the "Imperator" sit Cornelia and Alice, the little daughters of the Countess Széchenyi, who, with her children, has been visiting her mother, Mrs. Cornelius Vanderbilt*



Photographs copyright, 1913, by Underwood & Underwood

*The "Imperator" brought back Miss Elsie de Wolfe, Miss Anne Morgan with her dog "Nitchie," and Miss Elizabeth Marbury, after a summer spent at Miss de Wolfe's "Villa Trianon," near Paris*

*When the "Lusitania" docked, among those who met Mrs. Waldorf Astor and her little son were her brother-in-law and sister, Mr. and Mrs. Charles Dana Gibson*





## A S S E E N b y H I M

I HAVE just come from a dinner which was followed by an hour at the opera. I did not go on with my party to the series of dances which came after because I preferred to return to my own fireside. It is pleasant if one has, at the turning of the year, a quiet hour in which to review the happenings of the past twelve months and from things which were and which are to cast the horoscope of things to be. This is not so easy as it once was, for now the world progresses faster and faster, and one must alter and fit one's calculations to a different tempo for every different day; what was the vogue yesterday is at this writing quite out of fashion.

The night is bitterly cold and the town is in festive array for the gay Christmas season and the coming New Year. In the last ten days I have traveled many miles. One day I motored out to Westchester for an afternoon and returned to town in time to dress for a dinner at Tuxedo. And again I came back to town rather than go to the Club for the night, for although one is made most comfortable there, I thought I could get back to my own fireside the same night by refusing the hospitality offered. I made it—by motor. I hope in a few winters more to fly the distance.

### RESTRICTIONS OF SOCIETY

I have tried to be more general in my friendships than most men, but I find that this winter society is again divided into sets, each of which is like a little army, a little colony, a little state by itself. People are banded together by such strong ties of congenial tastes that they scarcely care to stray out of their own particular fold, and so we have no general society now at all. There has been no recent ball even, at which the different clans have met. We know each other, but we do not mingle because life is too full and too short to cultivate more than a few friends. So intangibly hard and fast is this rule that, although it is my custom to go out of bounds now and then, I find myself usually restricted to intercourse with a comparatively small set.

I am not quite at my ease in writing this evening because twice within the past few months I have received letters—one of which was published in *The Evening Sun*—calling me to account for lack of patriotism, for blindness to the merits of all things American, and for criticism of the manners, customs, and general tone of society in the United States. True, I have felt it my duty to criticize some things occasionally, lest we forget. However, I am not con-

## A Moment at the Turning of the Year in Which to Review the Things That Were and the Things That Are, and So to Cast the Horoscope of Things to Be

sciously guilty on any one of the counts in the literary indictment brought against me. I have not criticized America only. I have found practically the same conditions in society everywhere in the world; and when it comes to the "masses," I had rather any day be in a crowd in New York, Chicago, or any large American city, than in a crowd in London, Paris, or Berlin. Commercially, we are forging ahead at such a pace that we sometimes neglect the smaller courtesies and the refinements of life and contract habits which we regret forever afterward. But we have our redeeming features.

### STORIES OF ACHIEVEMENT

We in America have this to our credit: that even our leisured class can not rest entirely satisfied with its leisure. Rich men, such as Mr. Ogden L. Mills and Mr. Vincent Astor, are going in for serious achievement. The women and men of to-day hunger after real fame rather than mere notoriety, and the younger generation is already a power in politics. As a result of the new era, a great deal has been done for practical charity—witness the donation of Mrs. Willard D. Straight in the "Flying Squadron" of the Y. W. C. A. and Y. M. C. A. Mrs. Straight, who is one of the young women of the new era—which, by the way, is quite different from being a former "new woman"—is interesting herself in many charities of this character. Mrs. Straight is the youngest daughter of the late William C. Whitney, and a part of her fortune was inherited from her mother, who was Miss Payne. Two years ago Miss Dorothy P. Whitney married Mr. Willard D. Straight, a member of the firm of J. P. Morgan & Co.

Besides Mrs. Straight there were many other women who gave large sums of money during the recent, spectacular Four Million Dollar Collection for the purpose of erecting a Y. M. C. A. and Y. W. C. A. building in New York. The Misses Margaret L. Schieffelin, Mary Baker, Dorothy Perkins, and Florence H. Colgate constituted the "Rosebud Team" and did really wonderful work in this cause. Many of the best-known society hostesses made a personal canvass of Wall Street and the banking district to collect funds. It is not surprising that monetary bulwarks could not withstand this army.

This, however, is only one detail in the story of achievement. Mr. Paul J. Rainey, young Borden of Chicago, and Mr. Childs Frick have conducted exploring expeditions which have returned to this country with valuable trophies from comparatively unknown corners of the globe. Other men have gone into the diplomatic service

and into politics. There is scarcely a day in which we do not hear of some man—a young man at that—whom New York newspapers are fond of calling a "multimillionaire" being trusted with an important position by reason of his superior ability.

At the Horse Show in November—which, by the way, was not as popular as it deserved to be—the segregation of social sets was most apparent. The countryside sets went in the morning or in the afternoon, or when special events were on, but there was by no means a general, brilliant muster of society in the evening. Here and there, well-known people appeared in boxes—perhaps they were more or less interested in the Show and felt it their duty to be on parade—but the society which I knew was to be found in the seats. In a quiet way, Long Island was as well represented as it ever has been at Piping Rock or Belmont Park, or at Meadow Brook for the polo, but it is not good form to be as spectacular as at those gathering places.

The opera is, of course, an affair of a very different nature; is, in fact, the only place where winter society can be seen on parade. There, one has a box which is more or less an heirloom. The changes in the parterre have been very few and will continue to be few for years to come, or until another opera house is built. More than ever this year the parterre boxes are subdivided, for it is found to be both pleasant and convenient to share a box, that is, to reserve it for one evening in the week, and arrange to have other parties occupy it during the remainder of the time.

### FROM THE OPERA TO THE PLAY

From the opera one turns naturally to a consideration of the play. We have had many new plays presented on the legitimate stage this winter, but how many of them have been successes? We have read glowing criticisms of them, but they have been taken off after a few weeks' run and replaced by others. It is the same story in London, and in Paris. One of the critics berated Cyril Maude for producing old comedies—that is, comedies of ten years ago. "The Second in Command" seemed poor and thin and theatrical to us who now go to the theatre to (Continued on page 74)





Photograph by Arnold Genthe

M I S S M E R C E D E S D E A C O S T A

*Miss de Acosta, the daughter of Mrs. Ricardo de Acosta, and the sister of Mrs. Philip Lydig and of Mrs. Oren Root, was a débutante last season, and was bridesmaid at the recent wedding of Miss Edith Logan to Mr. Dewees W. Dilworth*



## PSYCHOLOGICAL COSMETICS

**M**OST people spend the first quarter of their lives in an earnest effort to grow older, and the last three quarters in a determined struggle to remain young. In the worthy and healthful ambition to keep a youthful heart and a youthful point of view, the world has, of late, attained a success so striking as to give rise to fear lest the triumph become too complete; for the average man and woman, clinging tenaciously to youth, succeed with unfortunate fatality in preserving the twin brother of youth, immaturity. In that first quarter of life, youth and immaturity are so closely bound together that their identity is assumed, and the world, overlooking the fact that growth, not immaturity, is the true mark of youth, fails to take into consideration this paradox,—that if we are to remain spiritually young we must forever grow mentally older.

**P**ERHAPS this determination to remain young is the underlying cause of the feminist movement; unconsciously women have hit upon this one and only way of accomplishing that mental growth which does not come through the infinite improvement of a routine occupation, but through a reaching out into new worlds of thought; in short, through an avocation rather than through a vocation. Political enfranchisement is well enough as a slogan, but it is far from being women's ultimate goal. Back of the exhilaration of fighting the good fight, of running the course to win, lies woman's perception of the fact that the social round, the ordering of the home, and the yet greater monotony of money-getting afford insufficient stimulus to the development of a broad mentality she has come to covet. It is as absurd—and as just—to say that woman's place is in the home, as to say that man's place is in the market; for the home and the market are routine occupations, broadly complementary. There is no more question of equality or inequality between men and women than there is between air and water, for fundamental and unchangeable differences will always prevent their becoming competing identities. It is not in reality man's occupation which woman envies; but his wider opportunity for getting away from that occupation to the diversions which bring mental growth, among which may be reckoned the political struggle. For that, after all, is the place of politics in the life of the average man,—a diversion which furnishes, from time to time, the stimulus of intense excitement, and which opens continually widening fields of interest.

**I**T is with the mind, as it is with the body,—that which does not grow, deteriorates; and there are few things more tragic than "settling down" to the rut of a single interest, losing suppleness of body and mind, to hold out welcoming arms to old age. We are dangerously apt to go mechanically through the work of the day, and to spend the remainder of our waking hours in what we call resting,—a semi-torpority supposed to be refreshing to our powers,—when the hours of sleep should give us all we need of this sort of relaxation. Those who retain youth, keep it through an enthusiasm for all which goes to make up life, an elasticity of mind which can drop the serious business of the world for its most frivolous amusement, to return refreshed and rejuvenated. The great pianist's passion for fancy chickens does more to preserve his brilliant youth than his passion for Tchaikovsky; the successful lawyer is young because he is a gardener; and the statesman keeps his youth by writing monographs on ancient Icelandic legends, or shooting mountain goats. Nothing so preserves our youth as mental equestrianism—a daily gallop astride a serviceable hobby, be it what it may. There are arts, and sciences, and languages to learn, harmonies to hear, nerves and muscles to train, line and color to appreciate, libraries to use, and a whole world to explore. To cultivate a habit of caring about things, of thinking about them, and getting excited over them, is to add to the charm of youth preserved, the fascination of a mind matured,—not crystalized in the forms of youth, but growing with every experience and ever open to new interests, the list of which has no end.

**T**HE secret of eternal youth is a very simple one: let those who are not musicians, learn to whistle even one great aria; let those who are not voters, brave the thrilling labyrinths of political history and economics; and those to whom sports are unknown, learn tennis, or fancy skating, or even croquet; and let those without artistic education, train their eyes to see the shades of exquisite violet which tinge the expanses of snow commonly supposed to be white, or the intricate beauty of line down the perspective of a dirty city street,—for it is only the activities of our leisure that can keep us young. Most of us are both losing youth and missing the best of the brilliant show of life because we imagine that our holidays and our education ended together at our majority.



## THE OTHER SIDE of FIFTY

*Note:—Under the above title, Vogue has begun a new department, which will contain, issue after issue, a selection of models for women who are not content to dress even as their granddaughters. At Vogue's suggestion, a number of smart designers have created a variety of really smart hats and costumes for the woman of middle age; and with these models, and others of its own designing, Vogue will point out how its mature readers may forever escape that eighth deadly sin of dowdiness*



*Shimmering with the silver thread which is woven through its gray and silver brocade, and completed by ermine and white fox, this evening wrap is ideally adapted to the figure and coloring of the woman over fifty. This wrap and the evening dress on the extreme right are models shown by Kurzman*



*The flowing white tulle draperies and the long tulle sash in this white and gold brocade costume, cleverly produce an appearance of slenderness and height*

*The simplicity which false prophets would deny to maturity is here seen to be quite as fine a setting as elaboration. Uninterrupted by the frivolity of ornament, the sapphire-blue velvet falls in classic draperies from shoulder to foot, broken only by the softening lace and tulle of the yoke*

THE new creed which woman has written for herself acknowledges no limitations; faith has overcome even those imposed by years. So soon as woman entered the big world, and desired to play a full part in it, she was forced to study her own possibilities. Among her first discoveries was the vulnerability of that old enemy, age. Age, she found, is nothing more than a mental condition, born of indolence, the loss of illusions, and a creeping indifference toward all that life offers. She has learned, therefore, that she must never permit herself to harden into one line of thought if she is to keep a youthful, mobile play of expression, and supple lines of figure.

No woman reaches fifty without having borne some of the hardships of experience, but when at that age she still sees happiness around and ahead of her, when she finds herself, not impoverished, but enriched by years of life, and

still feels the stir of enthusiasm, she knows at last that she possesses a never-aging spirit, and that she herself is the great adventure.

## FIRST AIDS TO AGE

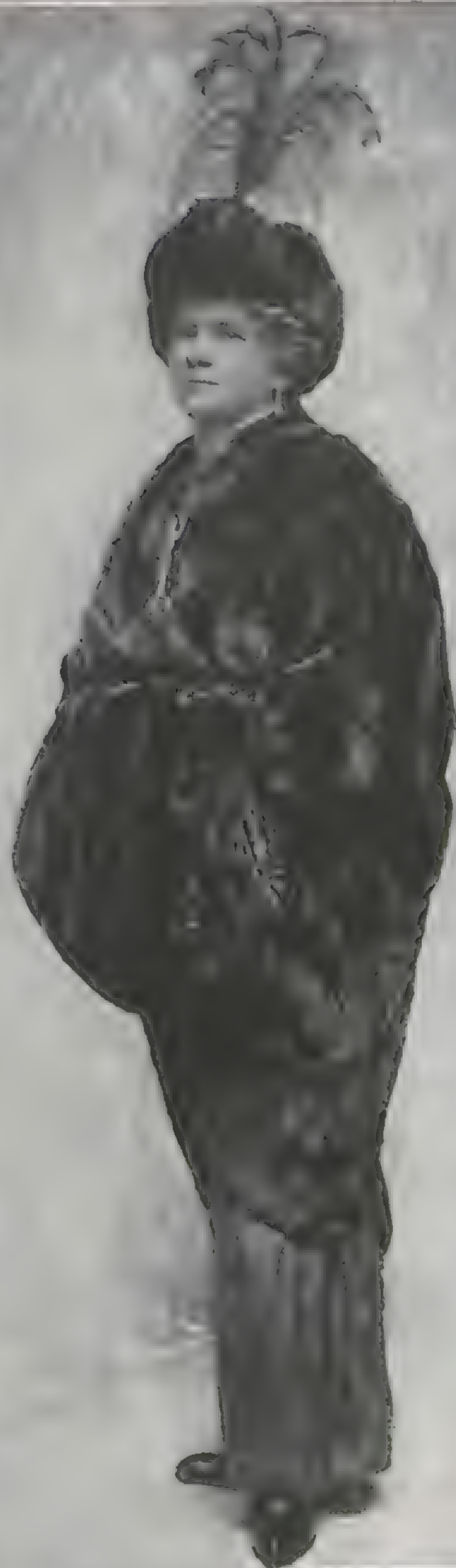
However, the sensible woman does not rely wholly on spiritual power nor on chance to keep her young. Like a wise general fighting an insidious foe, she plans to meet the attacks of time at every point, and she needs to call to her aid every possible ally, and the greatest of these is dress. If she is not by instinct an artist in dress, then let her seek careful designers and craftsmen, but let her never forget that piece of advice which a wise, old statesman gave to a son starting forth on a journey: "Costly thy habit as thy purse can buy, but not expressed in fancy; rich, not gaudy." For, before everything else, the charm of dignity must exist where

that of youth is no longer appropriate. If the mature woman is an artist and wishes to design her apparel, let her lay aside the pretty, youthful sketch in pastels, mix the colors generously, and paint her portrait in the splendor of full maturity. Experience has made her inner life rich and varied; let her then take for her own all the richest fabrics, and wear them with gracious assurance. Richness, not gaiety, should be the foundation of her color schemes.

Her clothes can make her interesting by revealing her in great variety. Observe with what distinction she may make her furs describe her, as for example, in the stole at the top of page 37. It is of moleskin combined with long-haired, tipped fox, which gives a fanciful play of light and shadow across two surfaces, the one smooth and simple, the other irregular and uncertain, suggesting a whimsical versatility.

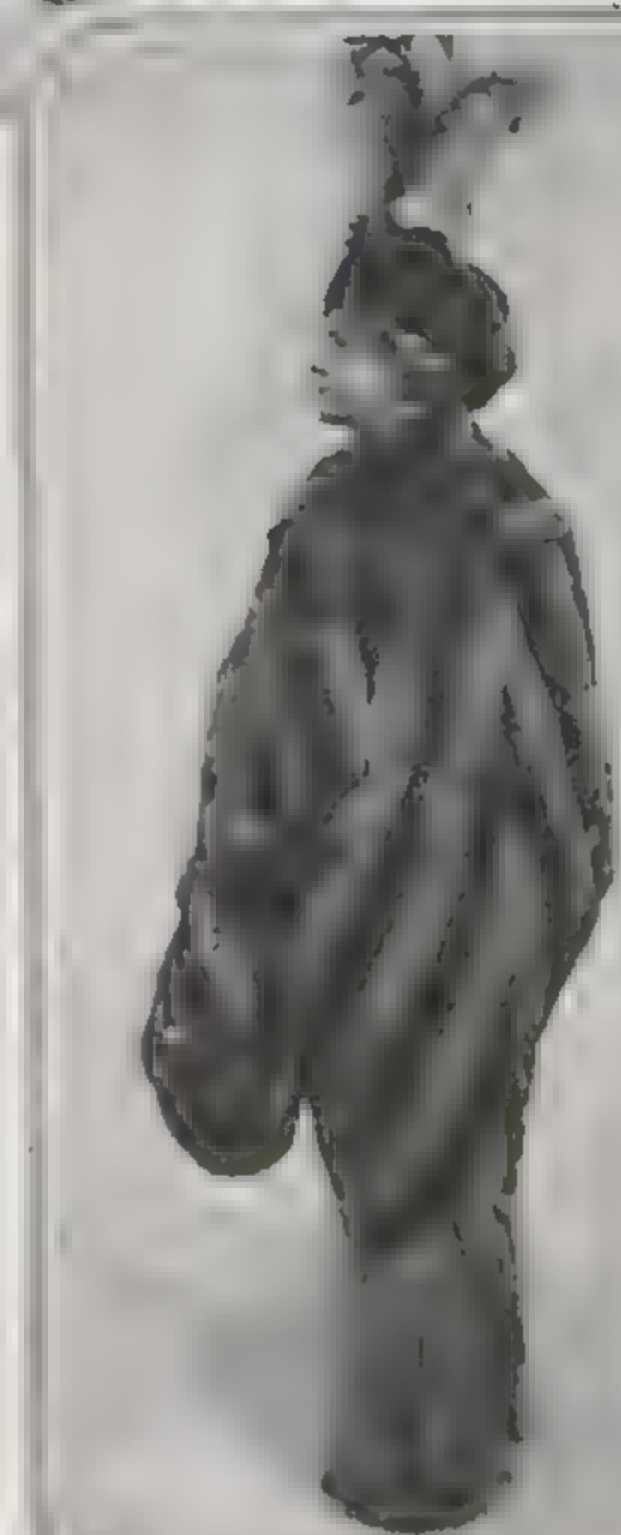
(Continued on page 80)





In the tipped fox stole pictured on the half-length figure above, Hollander has used moleskin at one side to gain a flat and becoming effect. Fox forms the border of the purple ribboned hat

In the gown on the left cream lace tulle and tan chiffon soften the splendors of golden moire, and tiny bands of skunk give length from shoulder to waist-line. The soft and becoming Kurzman hat is of deep purple velvet with curling purple plumes. This afternoon gown and the dinner dress on the opposite page are from Schneider-Anderson



Except for the varying luster of the materials, the one contrasting note in this suit of black broadcloth and baby lamb cloth lies in the ermine facing on the coat which shows above the de Medici collar. From M. & I. Weingarten



By sewing moleskins in such a way as to give the appearance of wide stripes, Gunther has produced an excellent model for giving height to a figure somewhat exceeding the allowable measure of slimness





*Tea-gowns have, as yet, escaped the curtailing of the train. Here trails a length of old-gold satin to which is knotted, by Nattier-blue velvet bows, a hood of cream-colored net lace. This model makes no encroachments on the dinner type of negligee, for it is obviously very loose throughout—in the skirt, the draped girdle, and the large sleeve*



*A "saut-de-lit," the pretty, silken slip to throw on over the nightgown, is made here of white charmeuse drawn, ostensibly, into a charming back drapery by the weight of a beaded, tasseled bow fastened to the neck. Wide lace outlines the sleeves and ripples down the front opening of the robe to broaden into a square train in the back*

*This Paquin model, closer-fitting and coated, may take upon itself the office of an informal dinner gown. Over an underdress of heavy, white charmeuse glitters a skunk-bordered coat of white net closely embroidered in stripes, with pearls and crystals. At the knees the edges are caught together with a huge, beaded tassel of white silk*

GOWNS THAT HAVE  
THEIR BEING WITHIN  
THE INTIMATE FOUR  
WALLS OF THE HOME





*In contrast to the restraint with which he treated a frill-less bodice, the designer of a black velvet frock worn at Longchamp by Mme. Georgette, a newly "arrived" couturière, hung black tulle frills three deep over either hip. Unsuspected from the front, a collar, bordered with ermine to match the edgings of the frills, runs from shoulder to shoulder across the back. The crush girdle fastens under a round jet ornament, and a similar ornament confines the skirt draperies at the back, below the knees*

The beauty of leopard skin collar and cuffs finds a proper background in a plain, brown velvet suit which subdues every detail of cut as well as of color the better to display its only ornament, the tawny fur. Instead of hanging two tunics on the skirt, which is done more often than not, the designer of this Longchamp suit concedes one deep, flaring tunic to the skirt and reserves the shallow, second one to set pep-lum-wise on the coat. The simulated vest is kept inconspicuous with buttons of the velvet

*A suit of red and white velvet, in which Paquin, with the daring of assured success, has ventured to clothe an actress in "Le Secret" at the Bouffes-Parisiens. The picturesque effect is heightened by the severely plain sleeves of the red coat, the conventional red and green figures on the white velvet skirt, and the dangling, red sash-ends. The one modifying touch appears in the bands of neutral skunk, and a connecting link is offered in the red velvet muff, which is an essential part of the costume*

**VELVETS, LIGHT AND DARK, IN SEVERE OR FANTASTIC**

## COMBINATION WITH FURS, PLAIN AND OTHERWISE





On the right is illustrated a full-length evening coat of tailless ermine and seal, collared in white fox, which hangs straight or drapes softly, as the arms are lowered or raised. The ermine is edged up the front and around the bottom with the seal

Something between a jacket and a cape, the latest and smartest development of the stole, bears little resemblance to its ancestor, the fur neck-piece of a few years ago. This stole of moire caracul, collared in taupe fox, gives an Eton jacket line in front, crosses in the back, as shown in the photograph at the upper right, and is drawn down over the hips and looped like a sash below the waist-line in front. The big, caracul muff is slightly gathered in at the edges by wide, confining bands of the taupe fox

The principal room of the Paquin & Joire establishment in New York. This new venture of Mme. Paquin and her brother-in-law, M. Joire, may presage a large American branch of the famous Paris house, but at present only furs are sold in this charming shop, decorated in the manner of the new French school. Yellow, striped with blue, are the walls; the big rug is checkered black and white, to simulate stone; yellow is the little rug; and every chair is brilliant blue, brilliantly flowered



A TRULY MODEL SHOP AND SOME  
OF THE MODELS IT DISPLAYS



*The*  
GOWNS  
*of*  
SWEET  
*and*  
TWENTY



A nice feeling for the requirements of youth and the mode is expressed in this reception or theatre gown of white chiffon over gold-colored charmeuse. A surplice of the chiffon veils the passementerie, and mousquetaire sleeves of chiffon veil the arms. Two girdles there are of the charmeuse, one to clasp the waist and the other to bind the box plaits of chiffon. Fur insinuates its presence as a heading to a delightfully meaningless ruffle on the skirt. With a hat of soft, "tête de nègre" velvet with a gold-colored, panne velvet crown and a gold-colored rose, one would have a costume—not a dress and a hat

After all, great, splashing butterfly bows are one of the young girl's prerogatives, and who is there who will begrudge her two when they are as attractively placed as on this evening gown of white taffeta? Heavy embroidery and crystal beads perceptibly weight the skirt of white chiffon. A rosy rose of velvet glows at the high Empire front of the girdle



With just the right, clear coloring, this frock of deep green taffeta with a velvet hat in the same tone would gladden the eye of wearer and beholder. The most ambitious thing about the plain bodice is its plethora of net frills. The skirt has a tunic—of course—with a shirred, bias fold on its edge that stands out with the crispness that distinguishes the entire frock







*Tiny, ribbon flower buds circle the neck and blossom into full-blown roses at the girdle of this white chiffon frock. In back, garlands of the buds give dainty color to the edges of the tunic draperies, which are delicately defined by satin folds that also completely follow the outline of the skirt. The girdle is of pale green velvet, caught with roses*

*Tunic and sash-bow, two of the season's indispensables, appear in this Paquin model but in an unaccustomed way. The former, of pearl-embroidered lace, is only half present, and the latter is achieved by knotting the skirt draperies in front. The frills, the "sine qua non" of modern frocks, are of chiffon*

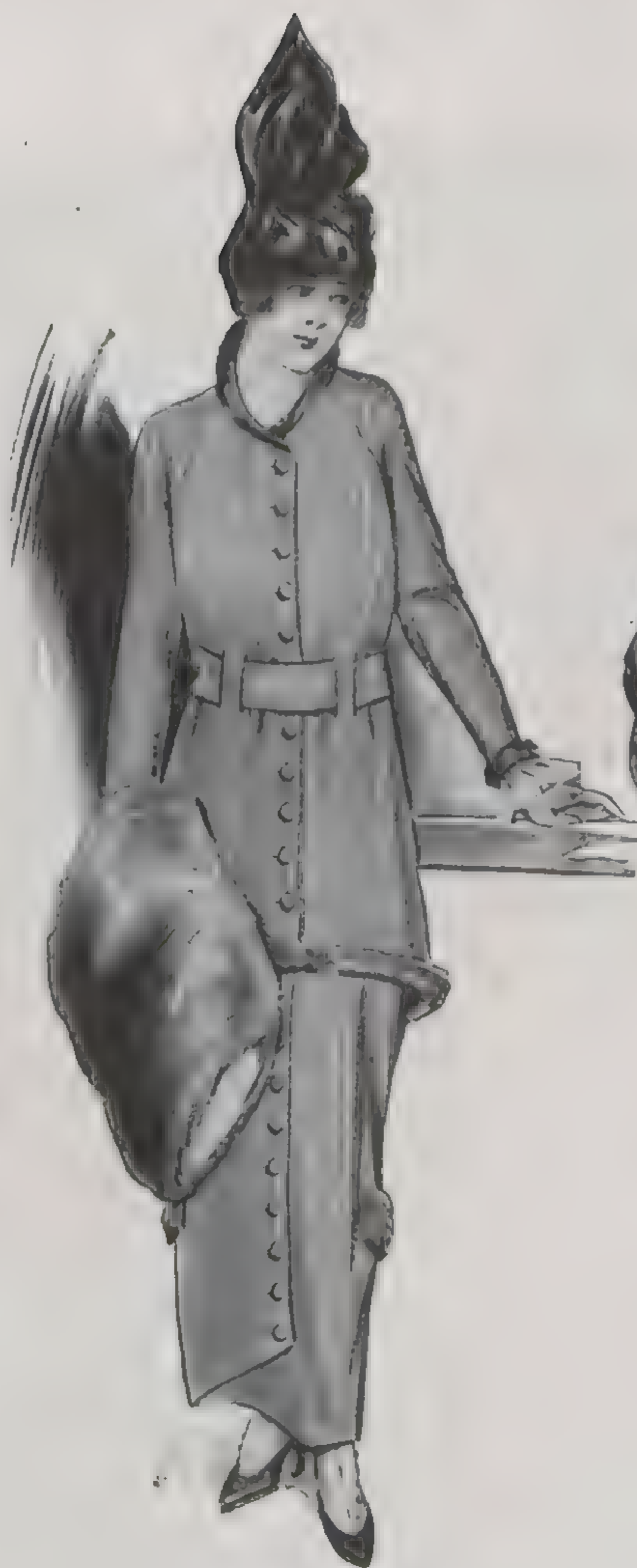
*Frills of white tulle and pink ribbon make this youthful Bernard frock delightful. One, of tulle, flares up on the beaded bodice. Another overlaps a third, which is edged with a box plaiting of ribbon. On the white liberty satin skirt appears, from nowhere, a sash-end beaded in crystals, and beads likewise adorn the broad, pink satin girdle*

ADD TO WHITE THE GAIETY OF FLOWERS, THE GLOW OF PEARLS, OR  
THE CHIC OF A RIBBON FRILL, AND BEHOLD THE EPITOME OF YOUTH

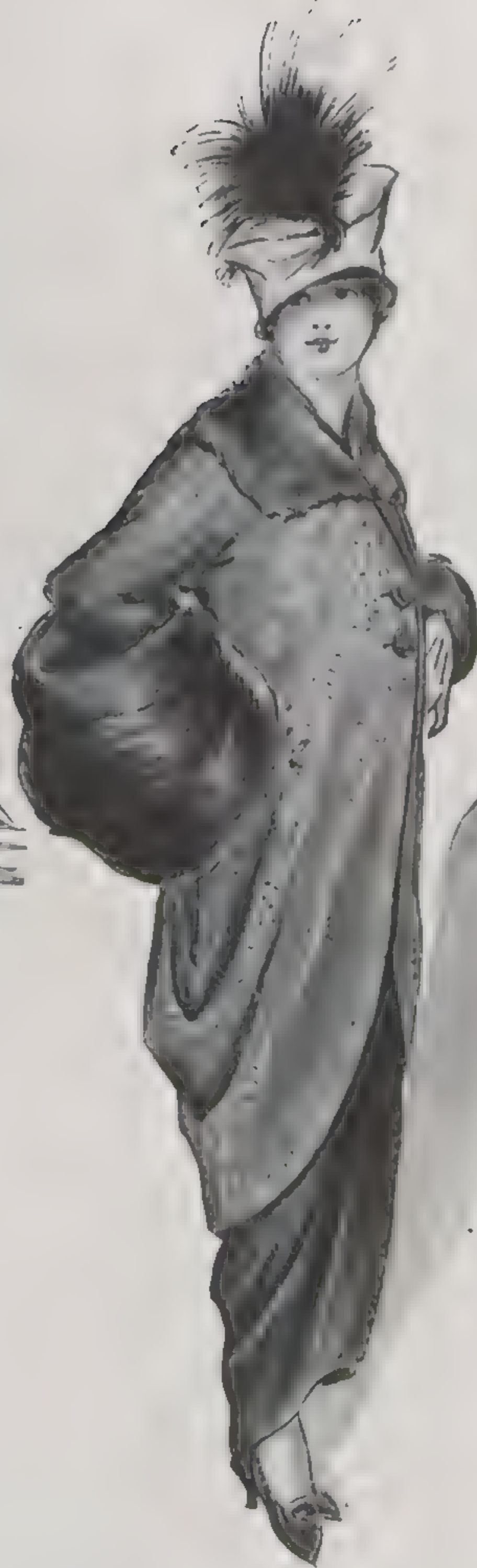




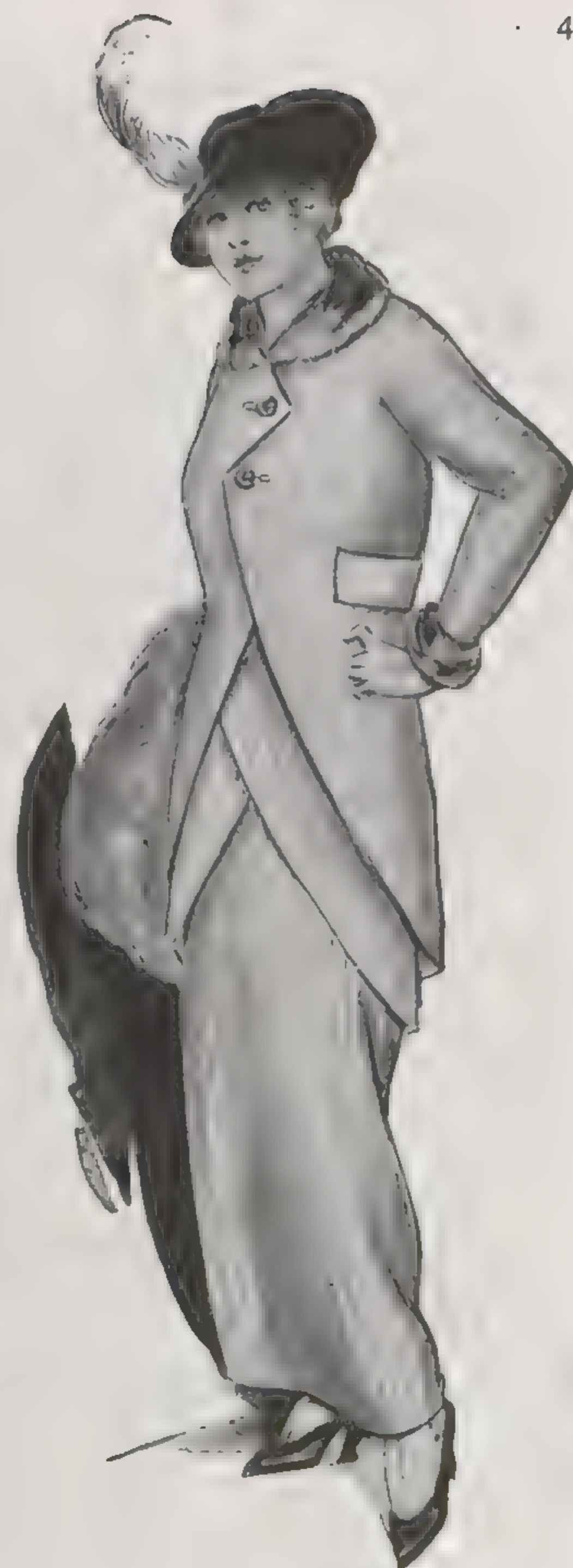
By a drapery below the hips and a fitted panel over them the plump woman cleverly disguises her hips



In a suit which confuses its identity with a dress one may lunch without feeling "wrapped up"



Fur left over from a past season and a piece of brocade from the remnant counter combine into a coat



A conservative suit for her who does not fancy herself in the omnipresent, short jacket of the season

## SMART FASHIONS *for* LIMITED INCOMES

The Attention of the Feminine World Having Been Diverted from Clothes to Christmas, Milliners and Modistes Have Cut Their Prices in Half, and the Student of the Science of Economy May Reap the Fruits of Her Knowledge



A boon to the woman with a limited income is the tweed suit which serves equally well for town or country wear

THE woman who has studied the science of economy waits to get her winter wardrobe until the holiday reductions are made, for it is a snug little secret that just as soon as the attention of the feminine world is diverted from clothes to Christmas, milliners and modistes cut their prices sheer in half. This cut in price applies to materials as well, and in the last days of December one can purchase all sorts of novelty fabrics at greatly reduced prices. Woolen dress and suit materials are selling now for one half their first price, so now, if one has been able to wait by making a last year's suit serve, is the time to have a suit made and to get a heavy dress that can be used another season.

Shown on this page are some unusually smart suits and gowns, suggested by the models at one of the large, private openings. The second sketch at the top of the page shows one of those clever suits which give almost the appearance of a one-piece gown. Such a suit is especially desirable for shopping as at luncheon one does not look "wrapped up" if the coat is not removed. The suit is of striped, bedford cord in two tones of gray, and is trimmed with gray velvet buttons and narrow bands of dyed

*Note.*—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, *Vogue* will cut to order, in the stock sizes of 34 to 40 bust only, the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket, or bodice; \$1.50 for a three-quarter length coat; \$2 for a whole suit or gown.

fur. The shoulder piece, in one with the sleeve and slanting up into the collar, is an especially smart touch, and has been a successful feature of many new models of the season. The belt has a plain, steel buckle under which it fastens a little to one side at the back.

### FOR TOWN OR COUNTRY WEAR

Another excellent design is shown in the sketch at the lower left of the page. It has special value for the woman with a limited income because it is of that dual character which makes it possible to wear in country and city; it is not too conventional for the former, and yet is quite trim enough for almost any town requirement. The original of this suit was in hedge-sparrow blue serge with a

rough finish. Both the belt and the big, oblong buckle at the back were of the material. A slight fulness was held in under the pointed yoke, the line of which was repeated in the edge of the coat.

The material to be chosen for this suit should depend, of course, upon the use to which it is to be put. There is nothing more useful in a small wardrobe than a tweed suit as that material wears well under any sort of treatment; in fact, is absurdly durable. Tweeds come in a wide range of color now, and one can get them of any shade from pale blue or rose pink down to substantial grays, browns, or greens. Also, it is worth while mentioning that it is not an extravagance for a woman with a limited income to invest in a light-colored suit if the material is one like tweed, because such a fabric dyes well.

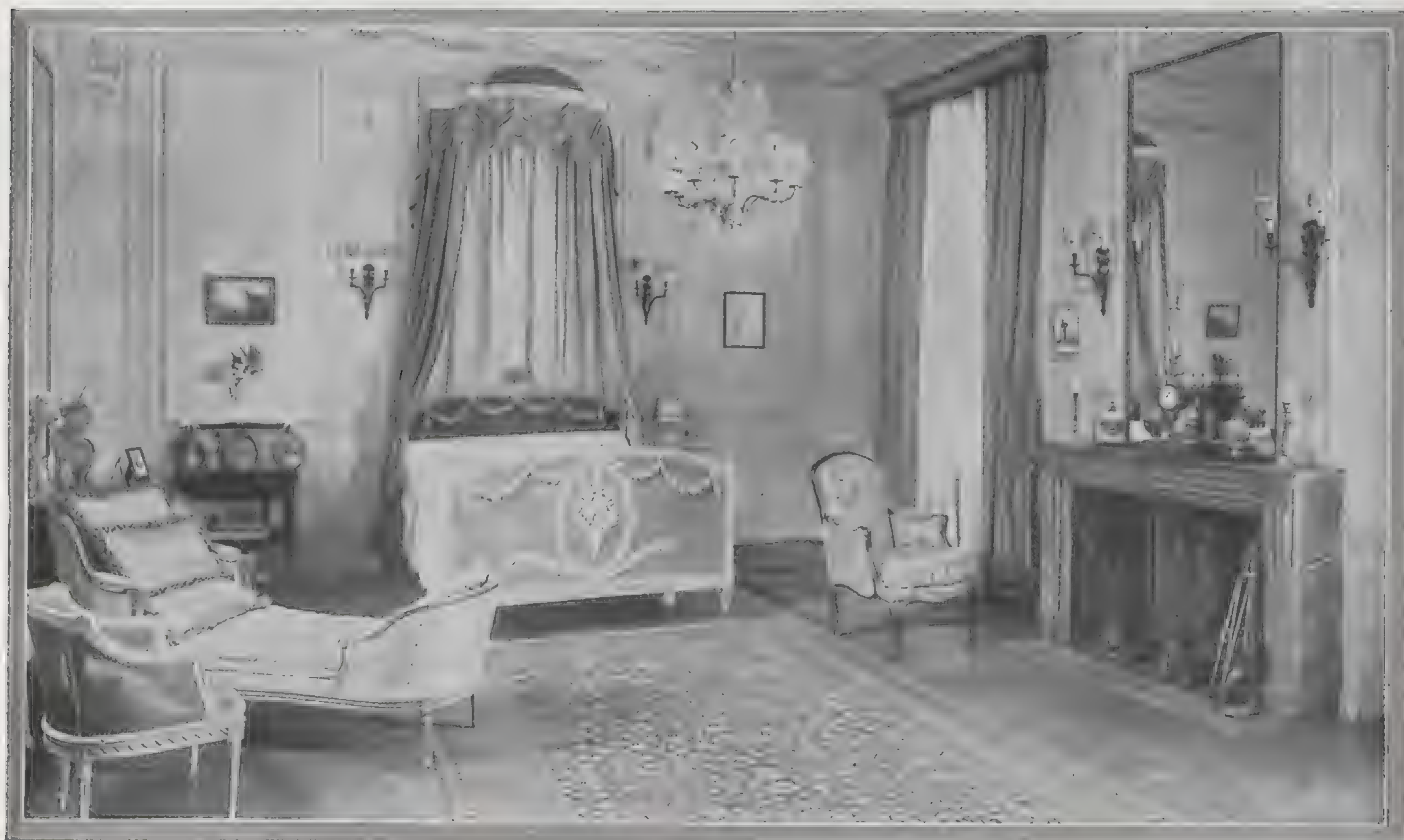
A duvetyn of *tête de nègre* with a self-tone stripe was the material used for the original of the suit shown first on the page. The drapery at the hips is excellently arranged so that the slope outward comes just below, and not on, the hips. The flat piece, which fits the hips perfectly, is cut separately from the plaits and is laid underneath them. The skirt is not a difficult one to cut, if one has a good

(Continued on page 66)





*Nothing is more appropriate on a cane-paneled bed than a lingerie cover beautifully embroidered and inset with lace*



*A cane-paneled bed with floral decorations in composition on back and foot-board is handsome enough to sustain the dignity of a canopy*





Only a carved line of enameled wood appears on this bed where back and foot-board, bolster and linen are covered with one of the black, Chinese chintzes, now such a power in house decoration



For a bedroom too dainty for mahogany, the Colonial four-poster finds a worthy successor in a bed canopied in soft-toned cretonne and spread with taffeta in a matching shade

## THE BED by DAY and NIGHT

THE first considerations in the selection of that all-important article of furniture on which man spends one third of his existence, the bed, are the style and size; but the most important consideration is the bedding, for that means comfort and health.

The style of the bed will, of course, be determined by the general exigencies of the room—the size, the number and situation of the windows, the wood-work, and the other furniture. Where an enamel suite is planned, the Louis XVI style, and particularly the Marie Antoinette bed at romantic Versailles, is the most attractive. Such a one may be in white, ivory, the much imitated but seldom attained French gray, or in any variation of these tones. Cane panels for the back and foot-board of a bed, either with or without floral decorations, are being superseded somewhat by figured wood panels, such as are shown in the bed illustrated at the lower right of this page.

The figured wood panels are best ob-

Daytime Coverings of Taste and Beauty for the Bed Which, after Dark, Gives Healthful Sleep by All the Comforts of a Well-Chosen Foundation

BY B. RUSSELL HERTS

tained by a veneer of walnut or mahogany of which several varieties are available. Of course, there are the old, crotch veneers that radiate from a central point, and while they are not new they are always beautiful. A novel type of panel may be obtained by the use of the burl walnut with little knots all over the surface. These and other figured woods have been given the names of French, Circassian, and so forth, not because of the geographical location of their origin, but merely to distinguish them from the straight-grained American walnut that is often used for carved surfaces and for moldings.

Simultaneously with the growth in popularity of the Louis XVI and Adam styles of beds, and the adaptation of certain features of the Jacobean and William-and-Mary types, there has flourished a liking for the four-post, Colonial beds of our own American forefathers. These are to be had only in mahogany with carved or turned posts, and with either small, narrow foot-boards or large foot-boards with open panels. Except when they are handsomely carved such beds are far less expensive than are the better grades of the various French and English beds. Of course, the famous Napoleon bed in

the Empire style with large, mahogany volutes at either end, has been reproduced and adapted often, and the various Louis XIV and Louis XV beds have been reproduced quite as often, some of the latter in lacquer work, and the former in gilt. There are examples in America—and good ones, from a historical standpoint—of the great, wide beds of the Elizabethan and Tudor times, some of them high on their platforms, like thrones, and some so heavily and magnificently carved that they seem appropriate only in a room of huge dimensions. However, such rare examples are expressive of only one personality out of a thousand, and are possible in the case of only one home in a hundred thousand; and so they are really outside an ordinary consideration of beds.

Next we come to a consideration of springs and mattresses. Springs for the modern bed are made in two forms—the box-spring which rests upon wooden bed slats, and a second and better type of springs which fit the inside frame-

(Continued on page 78)



One of the simplest ways of arranging a bed is to draw a fancy spread over the blankets and slip the pillows into a compartment at the head



Simple, figured wood panels are successfully rivaling the cane-paneled backs and foot-boards which for so long influenced the destinies of beds



# THE ART LINENS *of the* MODERN CHATELAINES

FOR the bride of grandmother's day, the most important part of the trousseau was the linen, which was selected with great care and shown with yet greater pride to guests, who never failed to express admiration for the exquisite texture of the lavender-scented contents of the linen chest. The present generation carries on the tradition of the past in this matter, and is giving the same care to stocking the linen closet, realizing that among the details of the home it is possible to express much individuality in the selection of the linens. It is now usual to have a linen room so completely stocked that, like the true French chatelaine, one has only to supply one table-cloth, twelve napkins, and one pair of sheets and of pillow-cases, each year, to keep well stocked and to be able to hand down a very worthy collection to the next generation.

Linen, like lace, should be collected by degrees, even by the woman who has more than what is known as a "slender purse." Buying in this way, the greatest care may be exercised in the selection, and every towel and napkin can show by its quality, design, and marking the refinement and taste of its possessor. It was an interesting experience to see recently a most remarkable collection of linen which belongs to one of the minor members of the English royal family, and to learn from the mistress of the linen room that the yearly replenishing rarely cost more than \$30. This must seem laughable to the woman who has let her stock run down, or who, perhaps, has never "built it up," for her yearly expense, no doubt, far exceeds that sum. Some women have always kept up their linen rooms, but it took a mandate of Dame Fashion to induce the many to keep a perfectly appointed supply of household linen.

## THE HOUSING OF THE LINENS

Architects of to-day must test their ingenuity in finding space for a huge linen room. Some of these linen rooms are very beautiful, having the walls lined with glassed-in shelves, with large drawers underneath, and slides which may be drawn out to form tables on which to sort the linen. Walls which match the walls of the boudoir in color, and curtains like those used at the windows of the boudoir mark the linen room as the domain of the mistress of the house.

So valuable is the linen collection of one well-known woman, that she has had

The Linen Chests of Earlier Times Have Become Linen Closets, Designed by Architects and Marvelously Stocked with Linens So Valuable as to Merit Elaborately Illustrated Catalogues Prepared by Experts

*A new and very beautiful way of marking the table linens is to use a monogram embroidered on a linen inset, with drawn-*

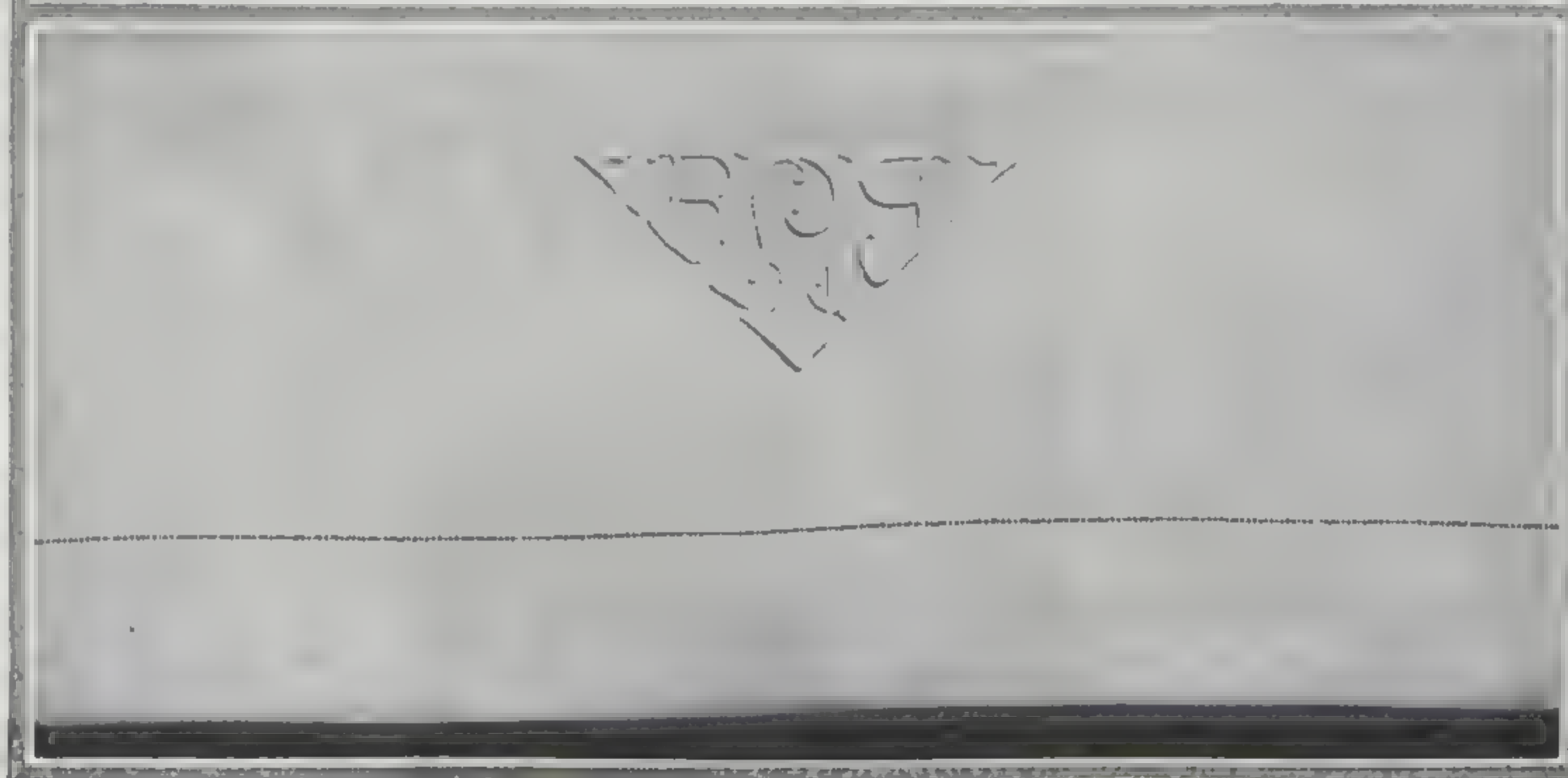
*work to simulate lace. The three monograms shown at the sides of the upper sheet are all designs by Gebrüder Mosse*



*A monogram which is most appropriate when the interior decoration of the house is elaborate*

*A simple marking consists of initials in plain lettering, surrounded by an embroidered wreath*

*A skillfully wrought monogram is the only decoration of a hand-hemstitched, linen sheet, which is enclosed in sheet holders of ribbon and cross-stitch embroidery*



*Simpler, but equally attractive, is a triangular monogram placed, as custom demands, in the middle, just above the hem of this plain, hand-hemstitched sheet of fine linen. This sheet and the one illustrated above are from Otilie Brand*

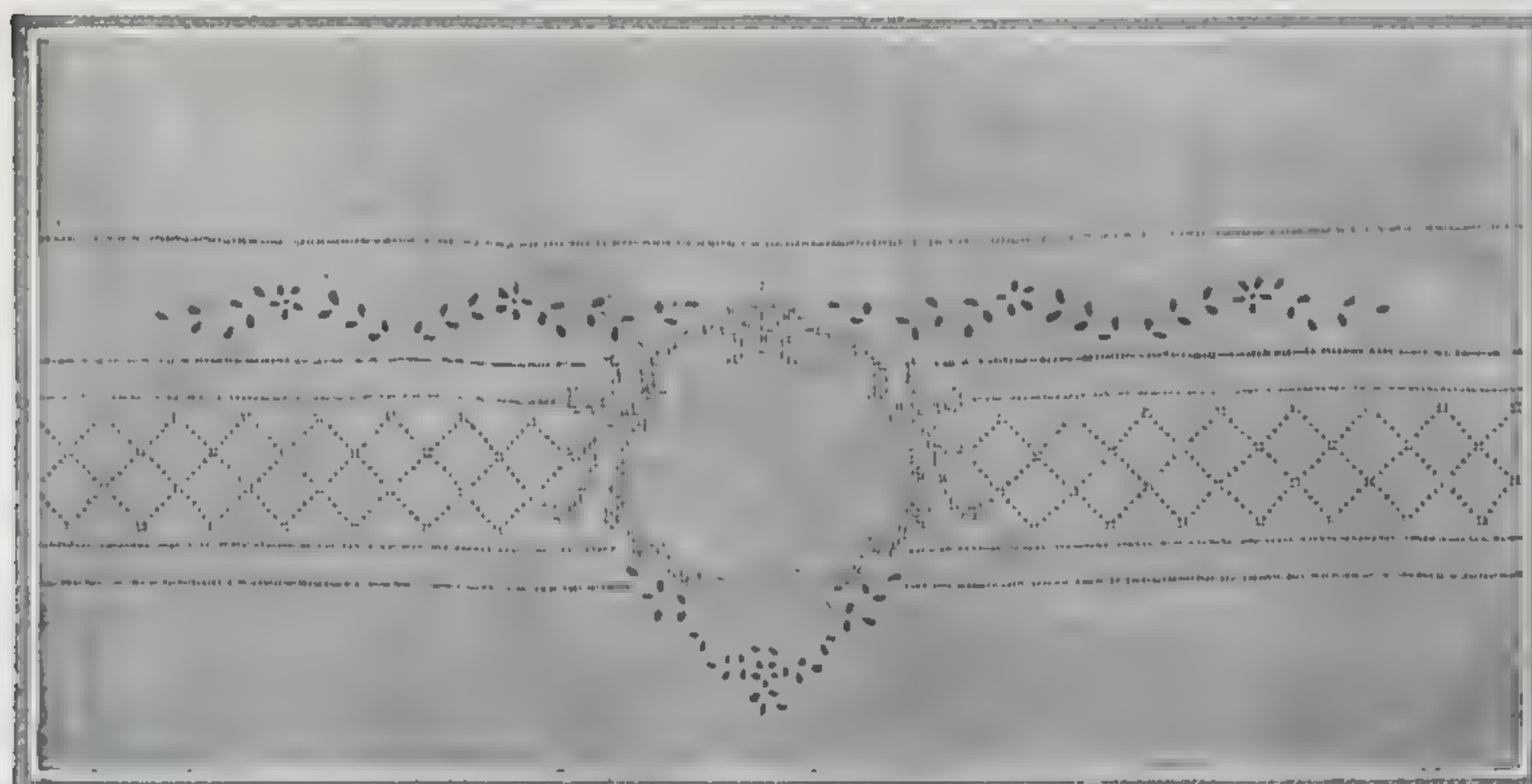
an expert inventory of it made, with photographs of the weave and design of every piece. A linen book, or catalogue, beautifully mounted, contains the complete history of each piece of linen with the photograph, and has the pages numbered to correspond with the shelves of the linen room. The piles of linen lie packed in dozens, each dozen wrapped first in blue tissue paper to prevent the linen from becoming yellow, then in white, tied with blue ribbon. A small photograph is pinned on the front of each dozen so that the housekeeper can find what is needed at a glance. This is one of the most scientifically cared-for collections of linen in this country.

## CONCERNING QUALITY AND DESIGN

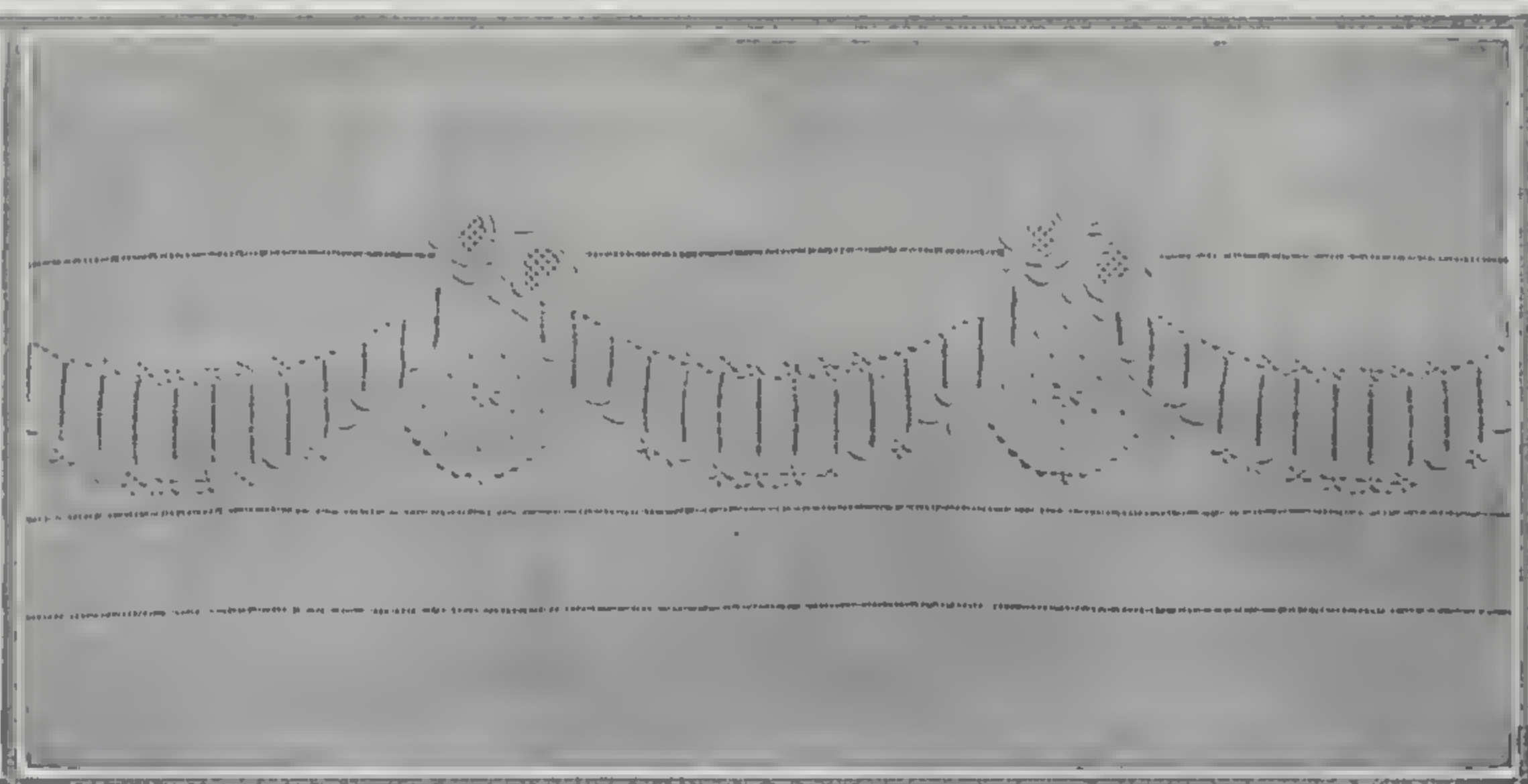
Linen, like silver, or the material of any other craft, is to be had in all grades.

There is a quality of damask which, though perfectly plain, is so beautiful in texture that it is like satin, and this is one of the most beautiful styles of linen one could possibly choose. The selection must, of course, be made in accordance with individual taste and means, but it is well to keep to one style if possible. There are always certain changes ordained by fashion, and these may be conservatively followed. For example, the round cloth is being used more than the square at present; perhaps because of a feeling that the curves of the round table are more friendly and more conducive to conversation than the decided angles of the square table. It is a very simple matter to have a round top made for a table, and if one is buying new napery, a round cloth may be ordered for any size table. A table to seat twelve people should have a diameter of six feet, and would require a round cloth seven feet in diameter, or if a square cloth is used, it should be seven feet six inches square. This allows the four corners just to escape the floor—a graceful length.

Having decided on the quality of the linen, the next question is whether it is to be plain, with just the marking to embellish it, or whether it is to be enriched with lace insertion, embroidery, and drawnwork. One woman who has made a fetish of her linen closet, has her cloths made in Venice, and they are works of art. The insertions are of Venetian point, and even the monogram is embroidered on an inset of linen drawnwork which simulates lace. These wonderful cloths are put on over cloth-

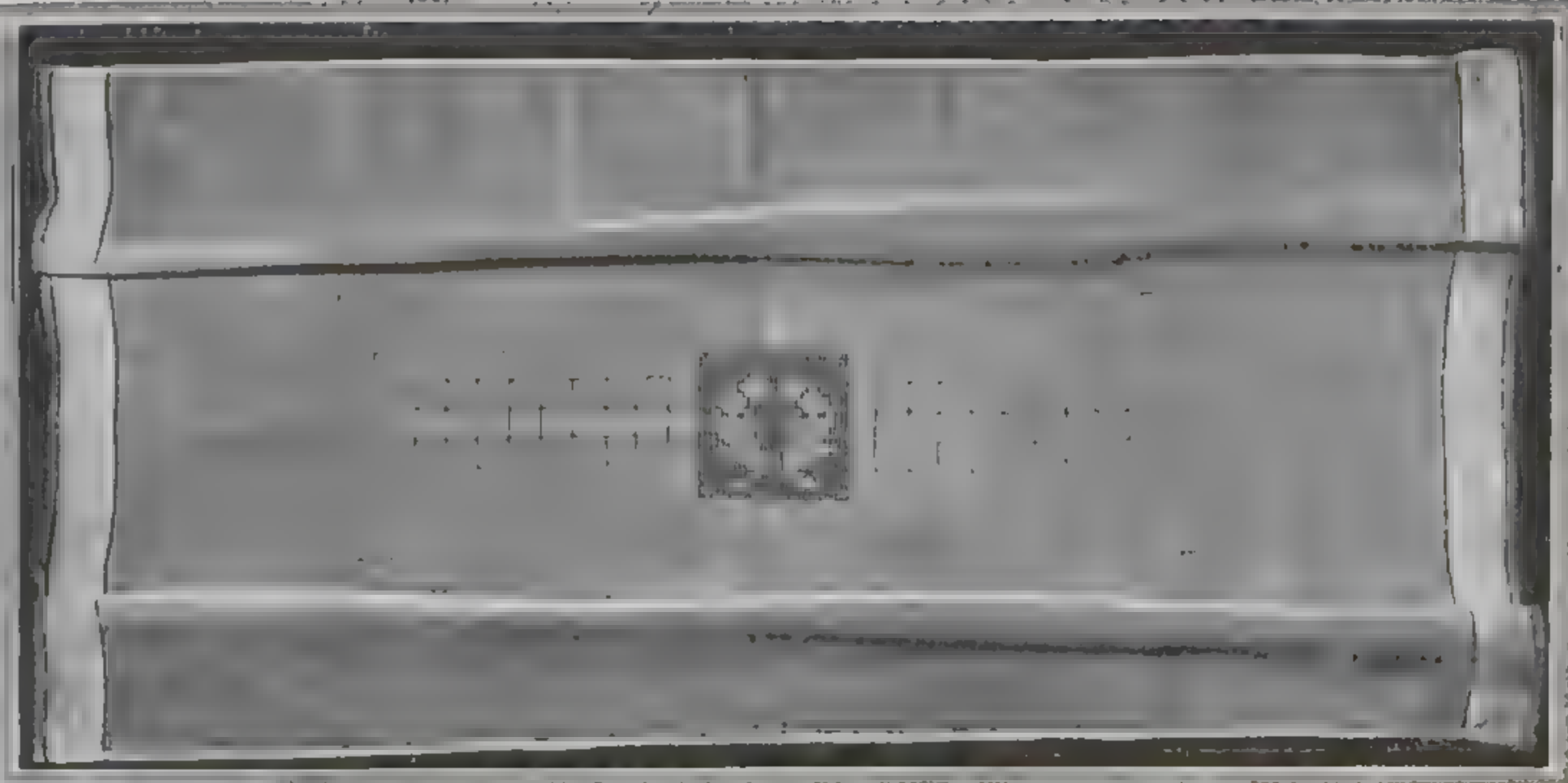
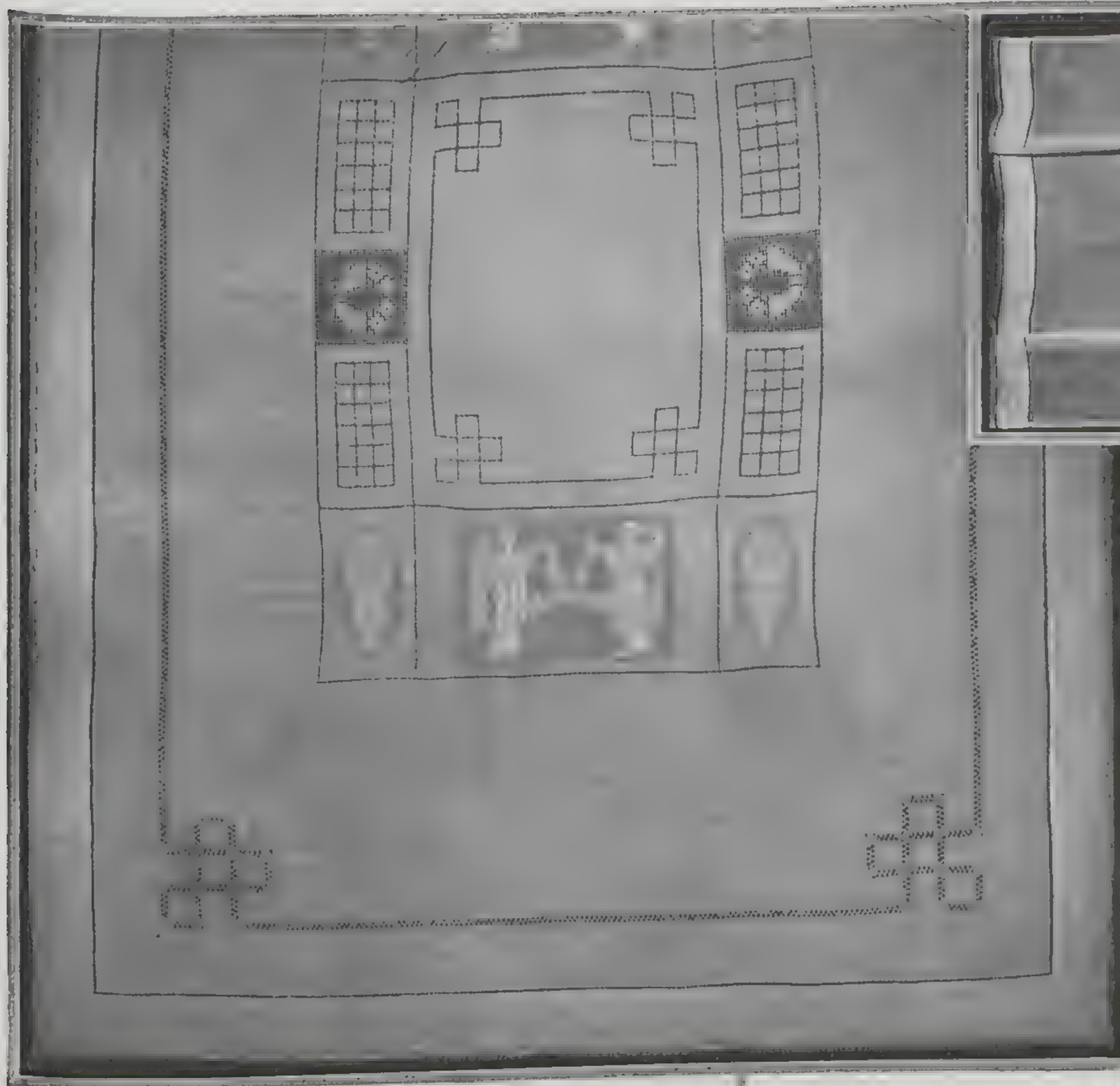


*Eyelet embroidery and drawnwork, accented by just a touch of solid embroidery, form a very dainty decoration which provides a framed space for the monogram. This may be used on linen sheets and pillow-cases*



*Roses and festoons of forget-me-nots in embroidery combine with drawnwork in a design of unusual beauty, which is used on linen sheets and pillow-cases. Both this design and that at the left from Gebrüder Mosse*





*A bolster cover of marquisette and hand-drawnwork, with a medallion of filet lace, matches the bedspread illustrated at the left*

of-gold tissue, and, with the gold of the candlesticks and the Venetian lace of the shades, produce an exceedingly beautiful picture.

This is one way, perhaps the most elaborate, but simpler ways are just as good. It is all so much a matter of taste, that one has the comfort of being one's own authority. The only secret of success is to decide what one wishes to do in the matter of linens, and then to do it with assurance. The clever and successful woman always does things with assurance, and she "arrives," as the French would say. Therefore, if a severe style appeals to one, it is wise to keep to it. It will, indeed, prove very restful in these days of overornamentation.

#### THE RULES OF MARKING

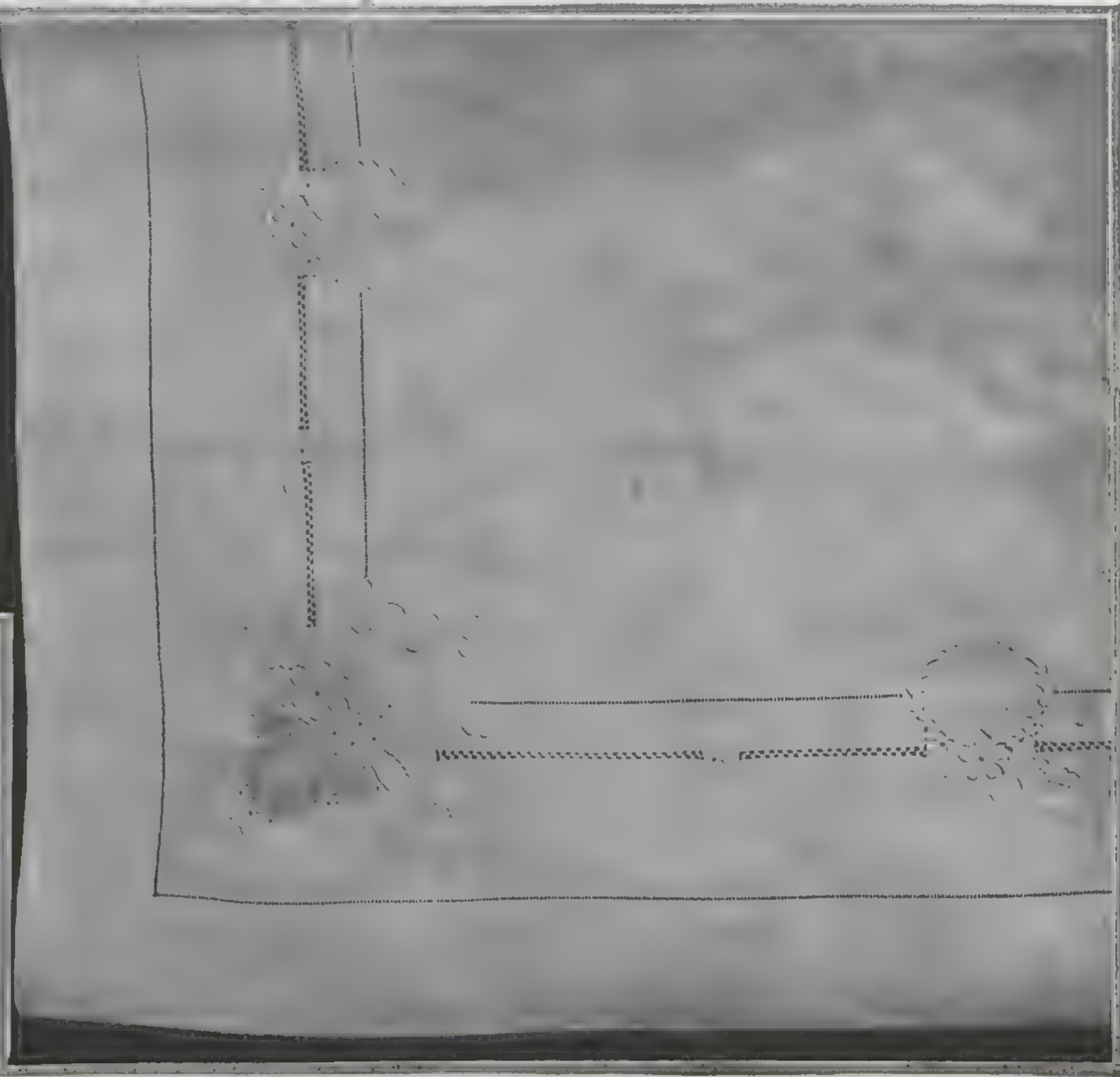
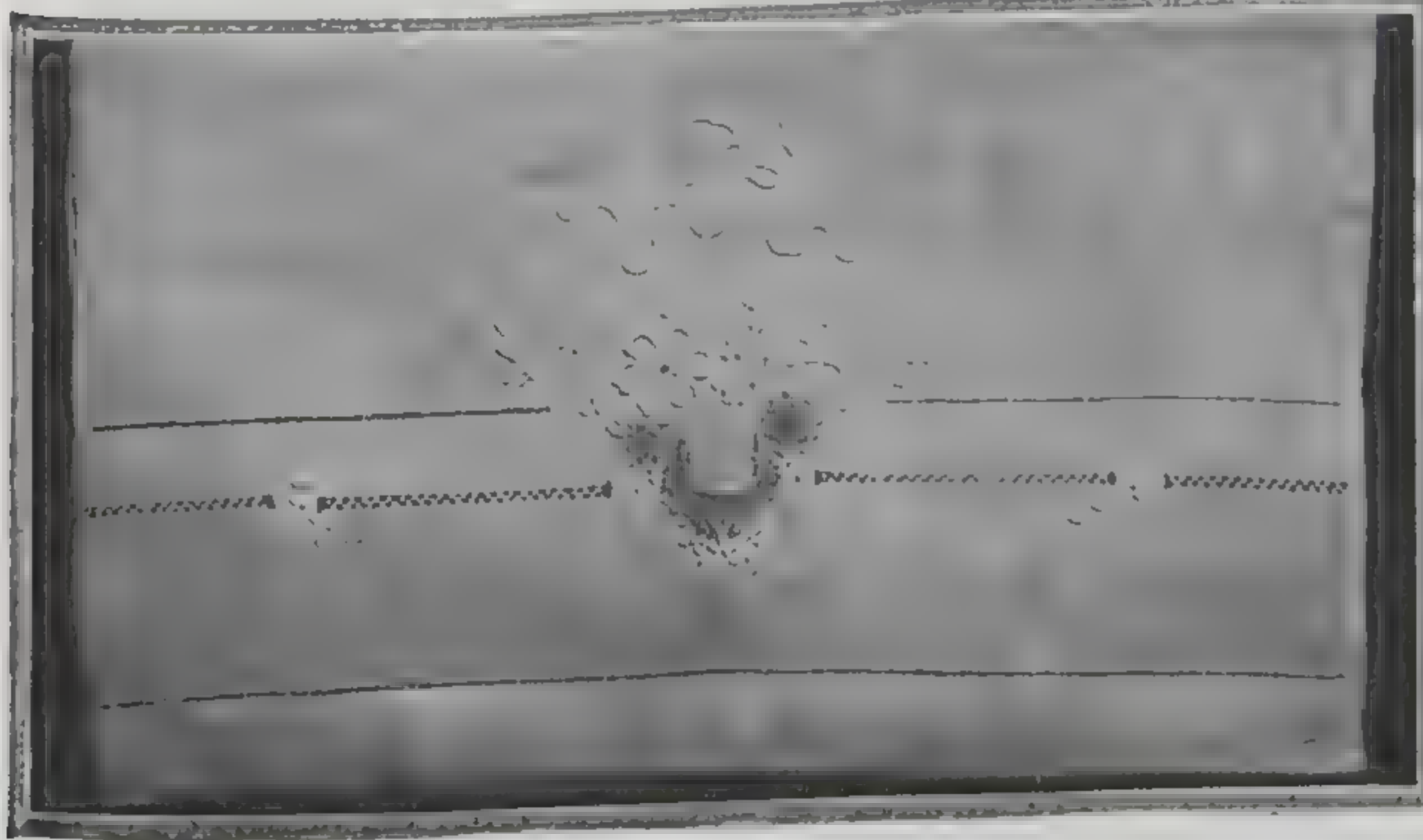
Marking is a very important matter. Indeed, it is one of the few points in regard to linens where certain definite rules must be observed. For her trousseau, a woman uses the initials of her maiden name. All linen acquired after marriage should be marked with a combination of the initials of her given name

and her husband's surname. For the simpler linen, some people use only one letter. This is permissible, but not as individual as the use of one mark for everything. A certain rich woman recently decided that something individual would add charm to her stationery, linen, silver, and the like, and so she summoned an artist to undertake the designing of an unusual monogram. After spending a few days at her country house and discovering her love of roses, this artist evolved a delightful, elaborated monogram made by twisting the flowering stem of the

*A thrice-dainty bedspread, made of marquisette, wrought with exquisite hand-drawnwork, and inset with medallions of filet lace. A bolster cover to match is illustrated at the upper right of this page*

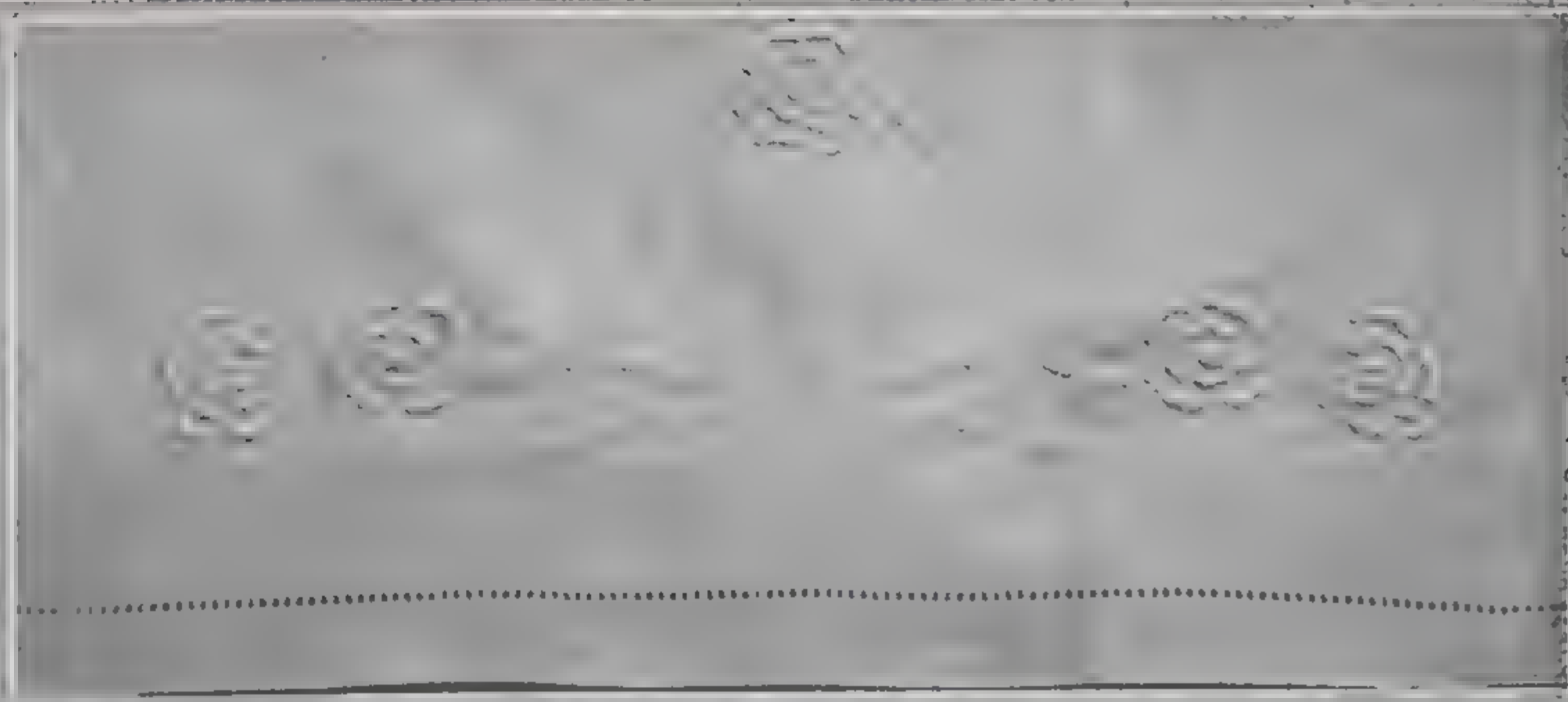
rose, and in one corner he placed a tiny, prickly thorn. It was a charming and unusual design. Monograms may be either ornate or as severe as one likes. At present the English block-letter is very much used, especially where the style of the house is Colonial. If seventeenth century decoration is used in the house, then a flowery and ornate type is appropriate. A design which is between the two extremes is the diamond shape, which is obtained by making the first letter small, the middle one large, and

the third one small. A circle or a square with the letters in the center is another good style, and the inset monogram mentioned above, in connection with the Venetian cloth, is perhaps the most beautiful of all. Usually, table-cloths are not marked, but if they are, the monogram is placed eighteen inches from the center, at either end. If a very large centerpiece is to be used, the initials may be somewhat farther from the center. Napkins are usually marked at the corner, not in the center, so that when the napkin is folded the monogram is in the center. Towels, sheets, and pillow-cases, when plain, are marked just above the hem in the middle—otherwise just above the drawnwork or embroidery. Delightful designs for marking may be found in almost any library, and if one is going abroad, a peep into the linen chest of some Scandinavian peasant girl will send one home filled with charming pictures and a desire to start a like marriage portion for every baby girl among one's friends. Nor are there many gifts which will be so gratefully received.

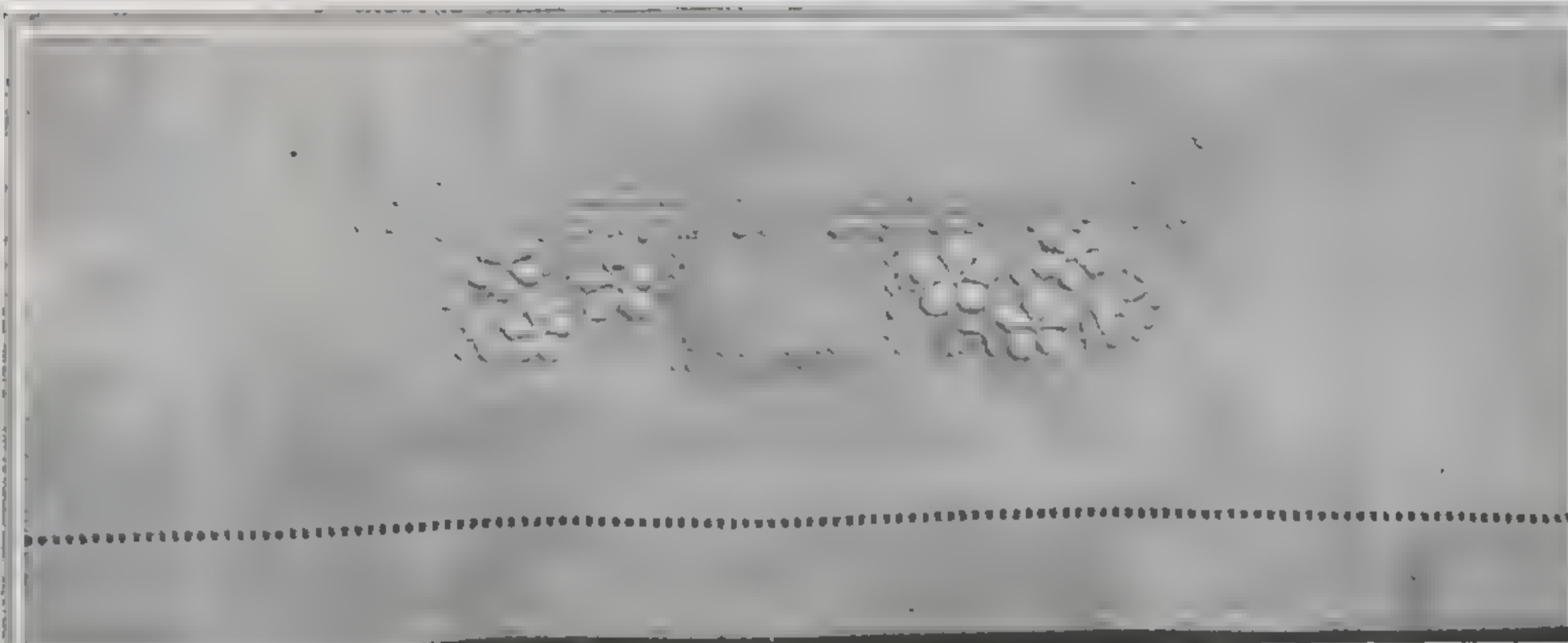


*Only individual taste and means can decide whether the household linens shall be of severe elegance, depending for distinction on the quality of the linen and the individuality of the monogram, or whether they shall be enriched with every sort of hand-work, as in this sheet and pillow-case, where embroidery vies with drawnwork in beauty. The linens illustrated on this page are from Walpole*





*That comparatively recent arrival, the small-sized guest towel, has endeared itself both to the hostess and to the guest by its beauty and its dainty individuality. A simple design appropriate to the small size is illustrated above*



*As befits the mission of serving the guest, these little towels are daintily embroidered; they usually bear the monogram of the hostess, for which a space is reserved in the pleasingly conventional design shown above or at the left*



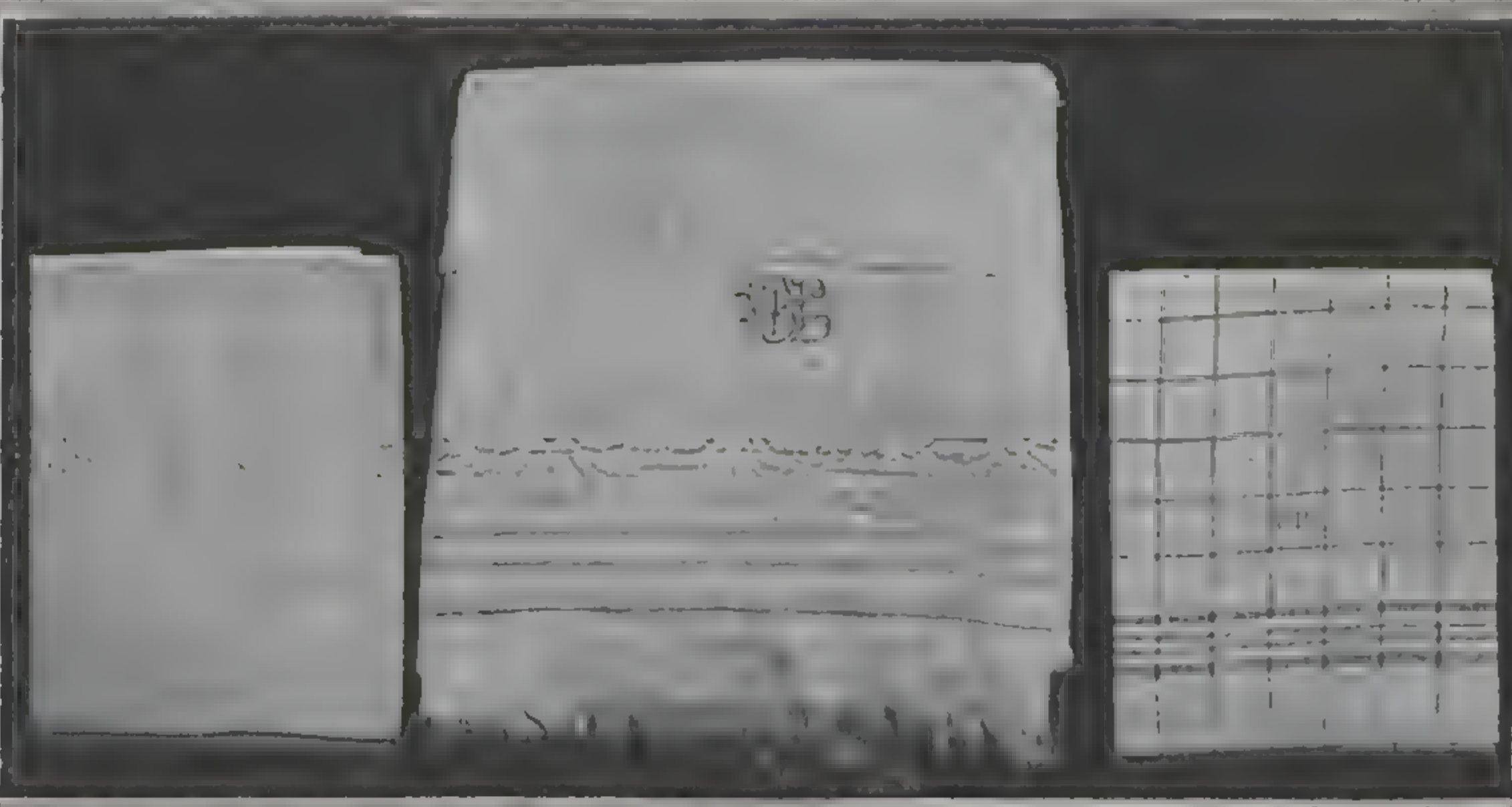
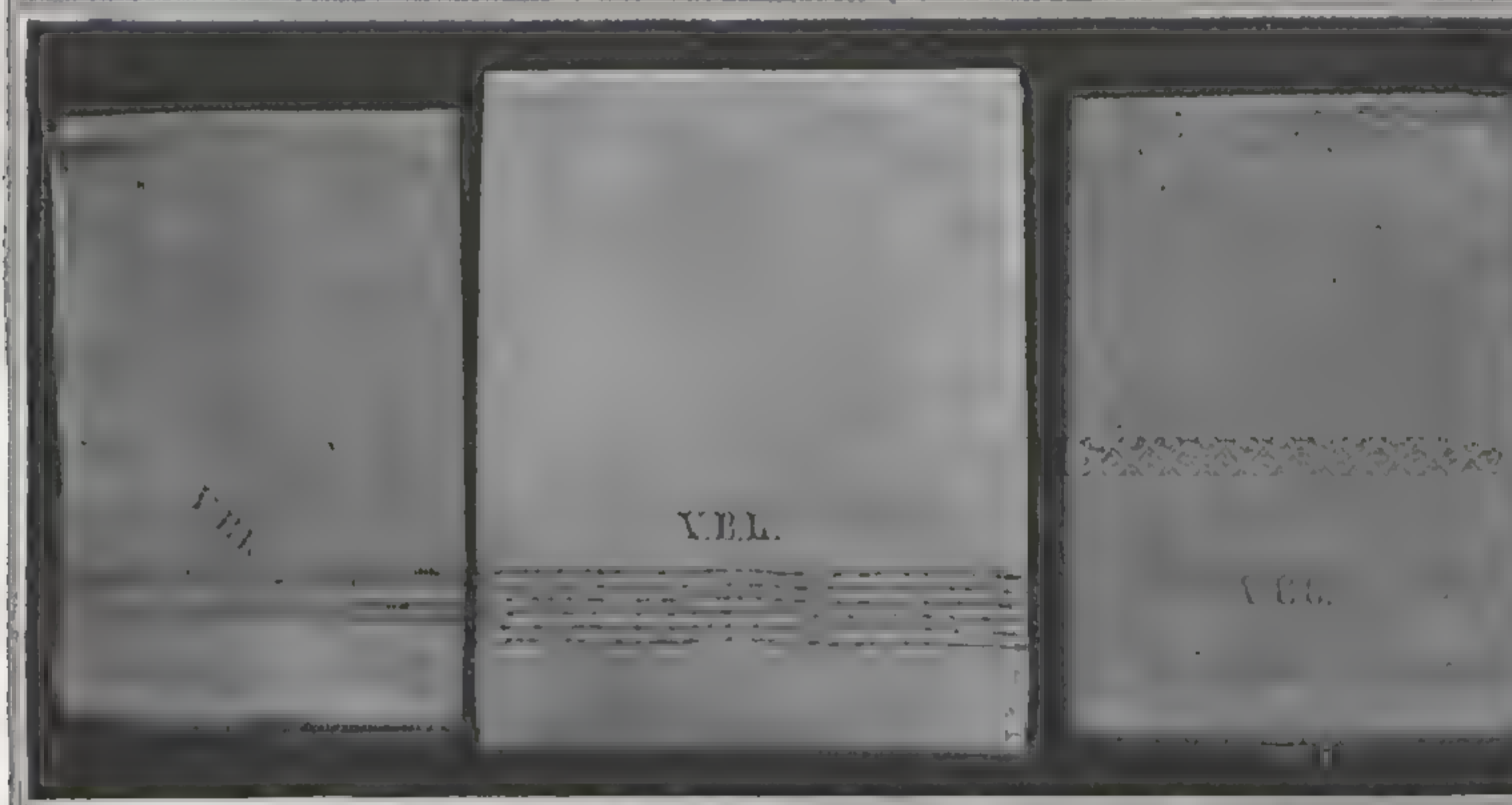
*For the woman who selects a richly ornamented style for her linens, comes this towel finished with German work of elaborate design. From Otilie Brand*

*The three small, guest towels illustrated above are of a fine quality of huck, hand-embroidered, and are shown by Walpole*

**GUEST TOWELS, FINE  
AND ELABORATELY  
WROUGHT, AND SERV-  
ICE TOWELS WHICH  
ARE PLAIN, WITH  
SIMPLE MONOGRAMS**



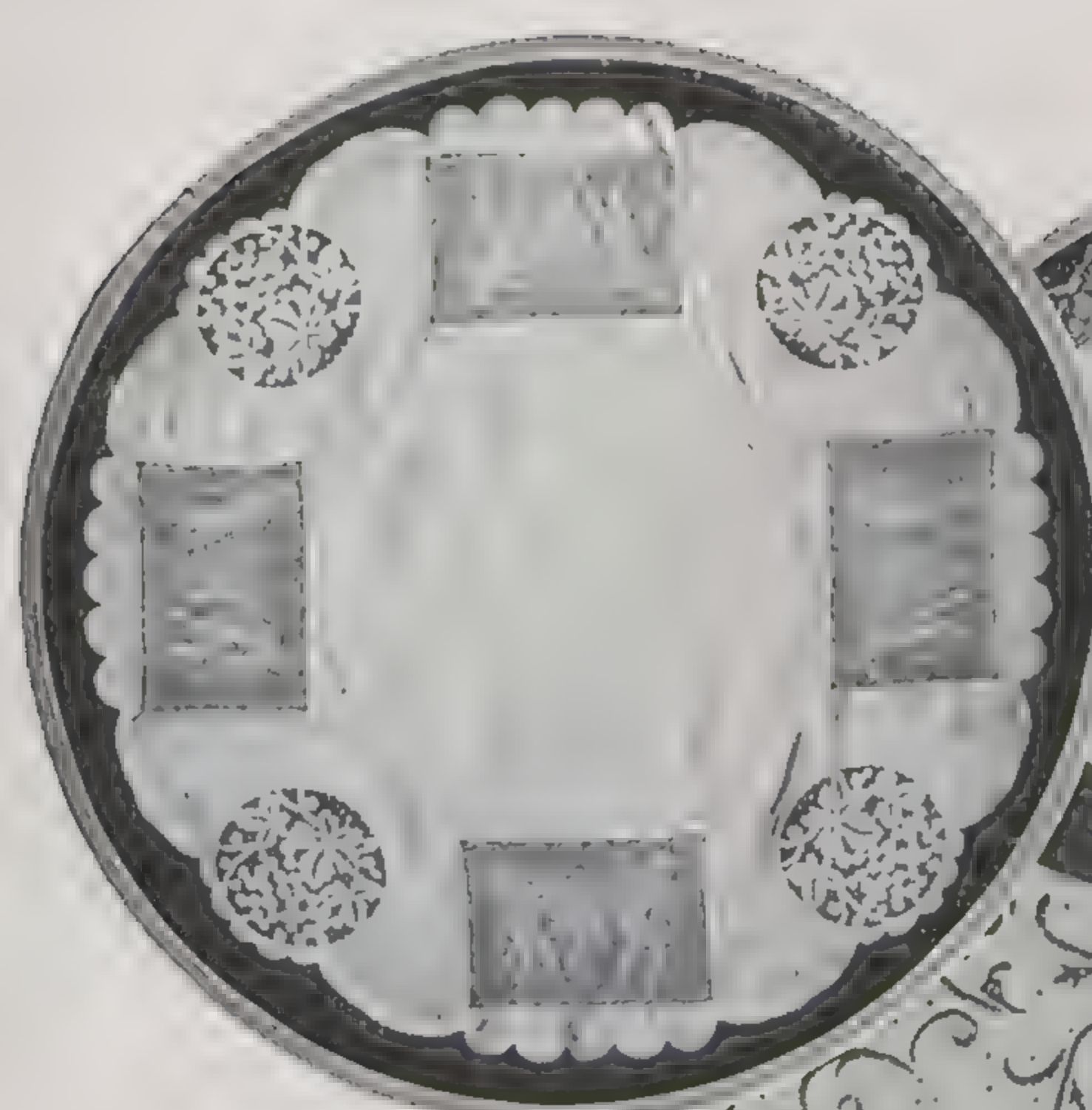
*A simple design carried out in the same German work as is used on the large towel opposite, is here applied to a small, guest towel. From Gebrüder Mosse*



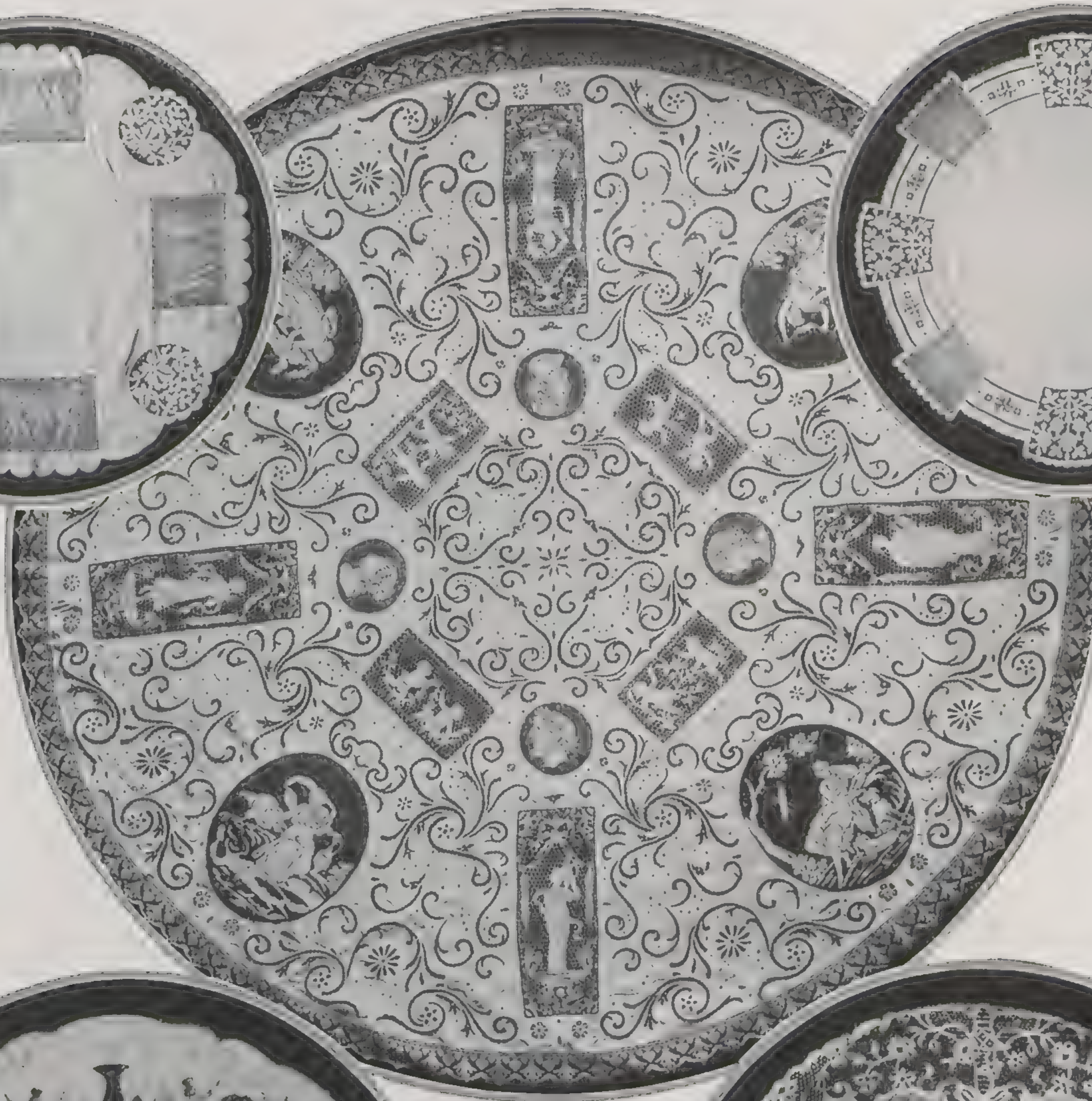
*Appropriate to their more humble station in life, is the plan of marking service towels of all kinds with a simplified form of the initials, which, none the less, are hand-embroidered. Appropriate materials and markings are illustrated in the five service towels shown at the bottom of this page*

*In the middle is a bath towel of unusually attractive design, with correctly placed monogram. At the right, is a glass towel, simply marked, and at the left, a service towel of huck, marked with plain initials. The six towels illustrated at the bottom of this page are from Otilie Brand*





A tea or luncheon cloth wreathed in embroidery and set with circles of Italian cut-work, appropriately bears insertions of filet lace depicting preparations for a festival



There is variety aplenty in this round, embroidered luncheon cloth, encircled with motifs of Italian cut-work and needle-point lace oddly set like the cogs in a wheel

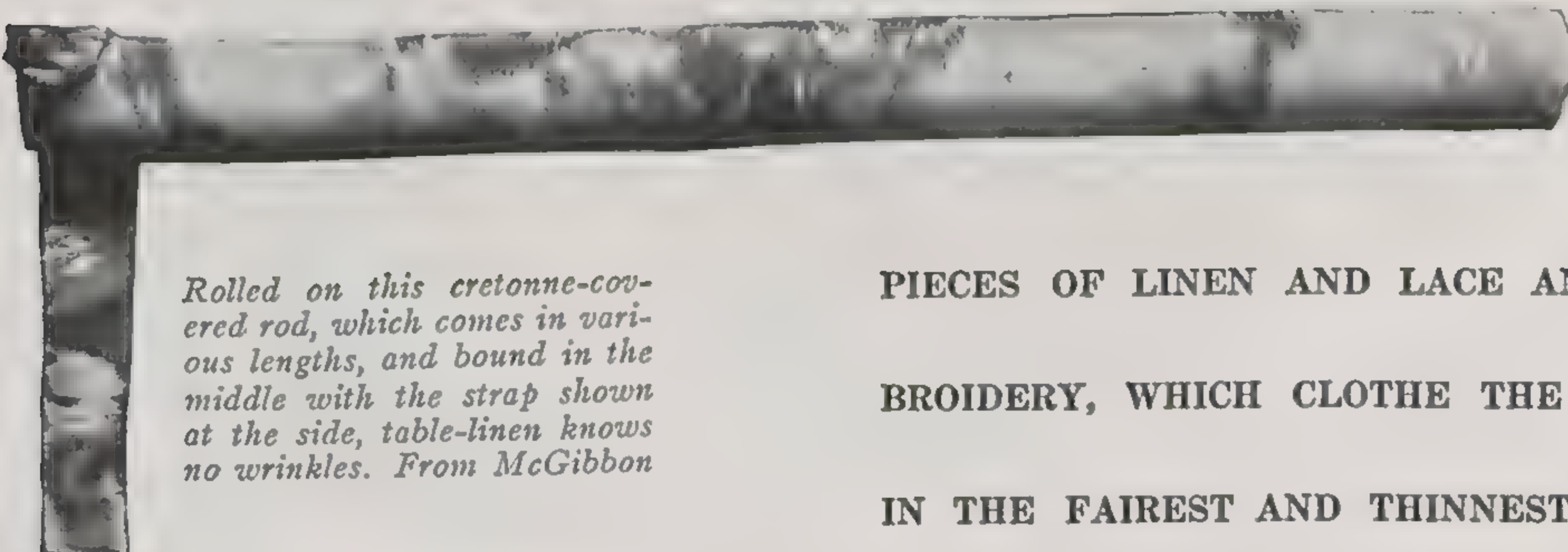


The centerpiece of a cottage luncheon set is decorated in colors with Marie Antoinette baskets so full of flowers they overflow and trespass upon the designs of garden implements. This piece and the two cloths on the upper right and left are from Gebrüder Mosse

A table-cloth which, in the combination of filet lace, Venetian point medallions, English embroidery, and Italian cut-work, levied a tax upon the ingenuity of the principal needleworkers of the world. From McCutcheon

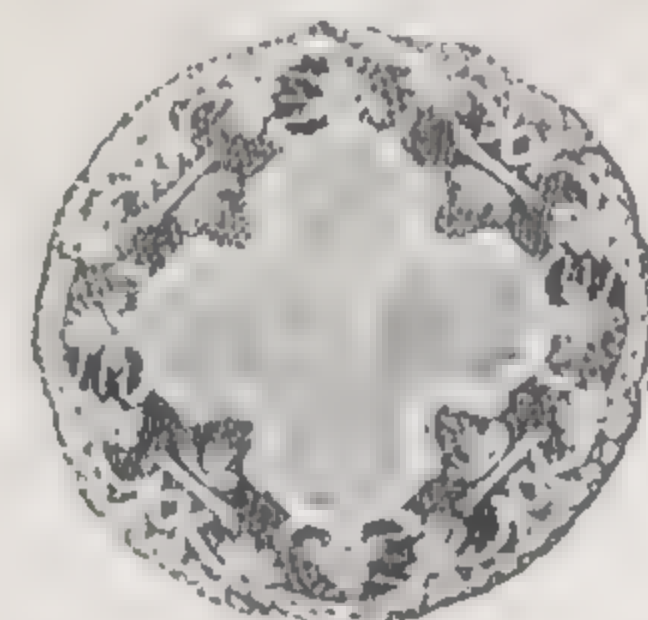


A luncheon set with two sizes of doilies is edged with exquisite "point de Paris" lace and decorated with the finest of embroidery. This set from Walpole



Rolled on this cretonne-covered rod, which comes in various lengths, and bound in the middle with the strap shown at the side, table-linen knows no wrinkles. From McGibbon

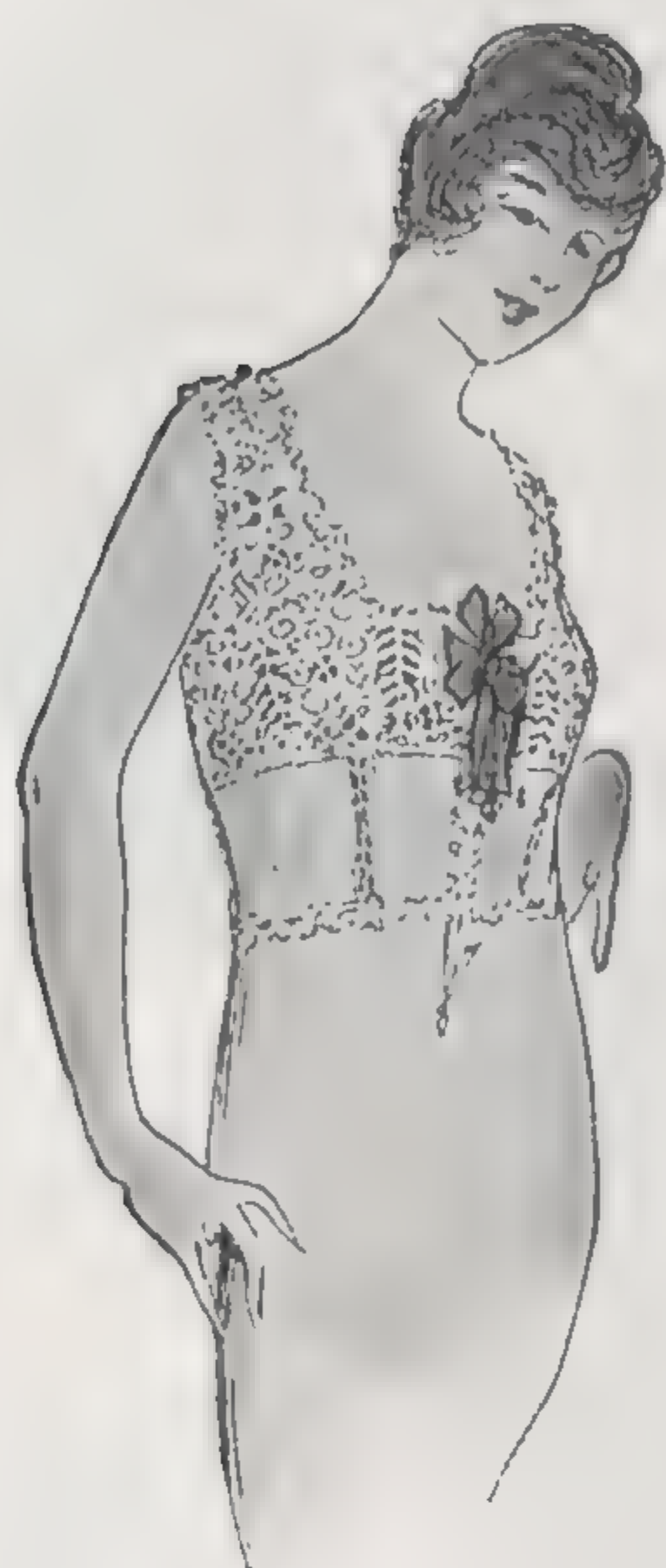
PIECES OF LINEN AND LACE AND EMBROIDERY, WHICH CLOTHE THE TABLE IN THE FAIREST AND THINNEST GUISE





## S E E N i n t h e S H O P S

In the Month of January, Lingerie Holds First Place Upon Some of the Shop Counters, and Others are White with Displays of Linens and Dainty Laces



Of an excellent quality of linen, Cluny-trimmed, is this brassiere; price, \$1.75

THE month of January is the time of times for the woman who wishes to take advantage of price reductions to do her shopping, for then it is that the shops conduct not only their sales of winter things, but, also, the so-called "white sales" at which underwear and household linens are sold at prices that, in many instances, barely represent the original cost of the articles. Not every one can plan a visit to such big shopping



A washable corset-cover trimmed generously with lace and run with ribbons; \$1.95

A white, or if one chooses, a pink crêpe de Chine nightgown trimmed with lace; \$6.45

Remarkably good both in model and material is this brocaded corset for \$1.95

For \$1.95, a nightgown topped by an Empire bodice of lace in a fish-eye pattern

underbodice shown in the second figure at the bottom of page 51 is a very pretty model of crêpe de Chine. It comes in pink, blue, or white, and is trimmed with deep points of Valenciennes lace.

## PRETTY PETTICOATS

The petticoat shown on the figure at the lower right of page 51 is very graceful and is most reasonable in price. The



Quite the latest novelty is an envelope chemise for evening wear. In either blue or pink or white crêpe de Chine; \$7.50

centers as New York at this time, and in view of this, a selection of some of the best things at the New York sales has been made. These garments are shown and described on this and the two following pages. These sales will begin the first of January.

## CAMISOLES AND CHEMISES

The corset shown on this page is more than ordinarily good value. It is one of the best models of the season—low bustled, long hiped, and boned just enough to support the figure. Some of the bones, however, can be easily removed if it is thought necessary. The material is a beautiful, fancy brocade.

Quite a novelty is the envelope chemise illustrated at the lower left of the page. It has ribbon straps over the shoulders, is finely made, and prettily trimmed with lace. This chemise comes in pink, blue, or white crêpe de Chine.

The pretty, French, hand-made chemise shown at the lower right of the page is quite remarkable value. It is of fine nainsook, daintily hand-embroidered and is trimmed with

hand-made, Cluny lace. Several similar models are to be shown at the same price. In fact, this is true of almost all the models illustrated, so a choice may be made from an assortment of styles.

The brassiere shown at the upper left of the page is another special value offered by the same firm that sells the articles already described. It is of an excellent, heavy linen, and is prettily trimmed with Cluny lace of a heavy quality and a fine pattern.

Underbodies are more popular than ever, so the shops are taking special pains to offer some that are more than ordinarily good value. The model shown at the bottom of the page has the little sleeves that are sometimes quite necessary with very thin blouses. It comes in pink, blue, or white chiffon, and is prettily trimmed with a fancy, net lace. The washable corset cover shown at the left of the group in the middle of the page is decidedly worthy of mention. It is generously trimmed with German Valenciennes lace and is most attractive in style. The one shown on the figure at the lower right of page 51 is also especially attractive. It comes in pink, blue, or white crêpe de Chine and is trimmed with lace, net, and ribbon. The



An underbodice of chiffon with the tiny sleeve that the sheer blouse often needs; \$2.95



Most unusual in value is a hand-made chemise for \$1.95, trimmed with Cluny lace and embroidery, both made by hand





Made every stitch by hand, embroidery and all, and trimmed daintily with narrow lace. Price, \$3.95

tilly trimmed with insertions and medallions of fine, German Valenciennes lace and is finished with a ribbon bow.

The golf or tennis petticoat shown in the middle of the page would be a valuable addition to the wardrobe. Hand-made in quite a heavy cambric, and buttonhole-scalloped on double material at the bottom where the hard wear comes, it is a remarkably satisfactory petticoat for wear with linen skirts or simple, tub dresses.

#### ATTRACTIVE NIGHTGOWNS

The nightgown shown at the upper right of page 50 is trimmed with an attractive, German Valenciennes lace in a fish-eye pattern. The ribbon is run through an embroidery beading. The crêpe de Chine gown shown at the right of the group in the middle of page 50 is simply made and comes in either pink or white. The top is made of fine, shadow lace and a lace and net beading through which ribbon is run. The machine-made gown shown at the upper right of this page is in a very effective model trimmed with German Valenciennes lace and embroidery. It is of nainsook and is carefully made. In the third sketch at the lower left of the page is shown a practical nightgown in a youthful model. The top is made entirely of fine embroidery. Such a gown will give excellent service.

The nightgown shown at the upper left of the page is of fine nainsook. It is made entirely by hand and is prettily trimmed both in the front and the back with an excellent quality of German Valenciennes lace. The embroidery is done by hand as are the very fine tucks in the front

and the longer ones in the back. The seams at the top are put together with veining. Everything about the gown is well done and there will be ten or more similar styles offered at the same price.

The lovely, French gown shown at the lower left of the page is beautifully embroidered on the finest of nainsook and is prettily trimmed with lace. The back as well as the front of the upper part is embroidered and trimmed with lace.

#### LINENS AND LACES

No less interesting than the underwear sales are the linen sales. At these sales everything that, in the broadest sense of the word, might be interpreted as linen may be found—everything from bath towels to the sheerest of lace tea-cloths—and all of them at prices much lower than those asked for the same articles at any other time during the year.

One New York shop which is preparing to move into a new establishment very soon makes offers of more than ordinarily good values in linens. Some of the linens which will appear in the proposed sale are shown or described on page 52. Many of them consist only of odd pieces or of a few only of one kind, and they will be sold at very great reductions.

Each January all of the shops make a specialty of offering, besides their "special sale" goods, certain very salable articles in their regular stock at a reduction of about twenty per cent. on the usual price. So, viewed from any angle, there are splendid opportunities at this time of the year for the restocking of the linen closet.

For a simple home or a summer cottage there are to



Machine-made, but carefully made, and topped by Valenciennes lace and embroidery is a gown for \$2.95

model comes in almost any light-colored chiffon and is trimmed with two deep flounces of shadow lace, the upper one of which is run with a wide ribbon tied in a generous bow at one side.

The petticoat shown in the second figure at the bottom of this page is of sheer batiste and is made in the popular model which opens at either side to provide comfort in walking or dancing; it has also the essential fitted top. It is pret-



be had embroidered centerpieces and bureau scarfs trimmed with heavy, Cluny lace. The centerpieces sell, in a twenty-inch diameter, for 95 cents; in a twenty-four-inch diameter, for \$1.45; and in a thirty-inch diameter, for \$1.75.

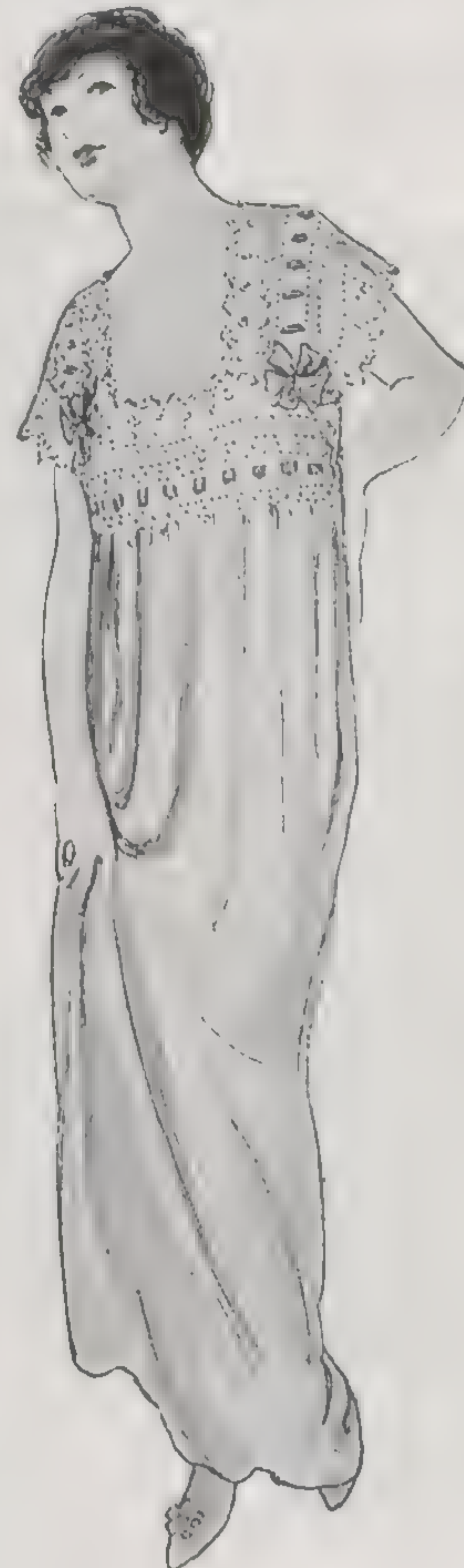
The impossible is accomplished in a tennis petticoat that will not tear at the hem. It is made by hand and costs \$1.60



Lavishly hand-embroidered, back and front, and made entirely by hand is this nightgown for \$5.95



Crêpe de Chine underbodice trimmed with lace; \$1.95. Petticoat of batiste and lace; \$5.95

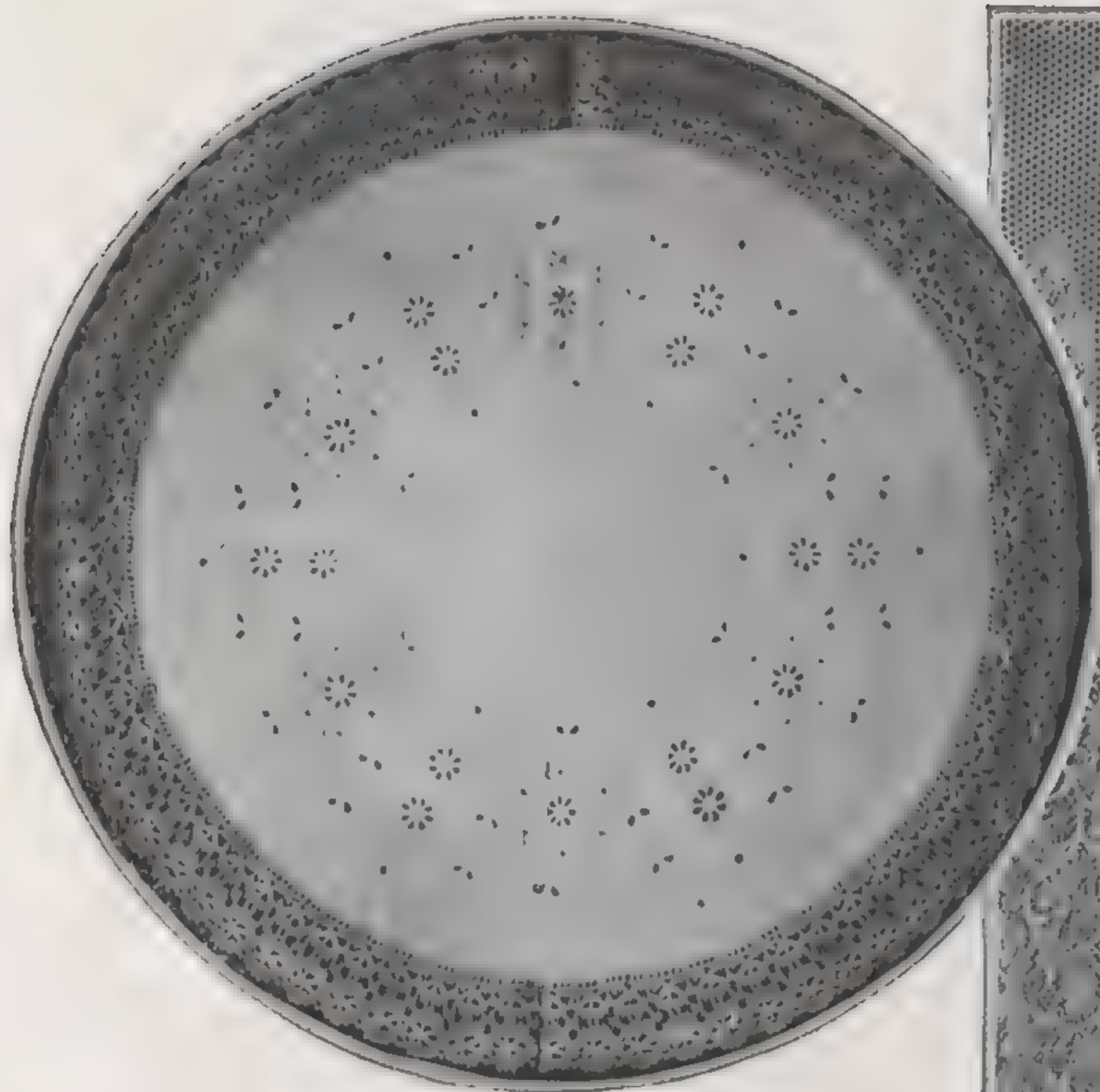


A nightgown designed to give excellent service is this one with an embroidery top. Price, \$1.95



Chiffon petticoat flounced in lace; \$6.95. Crêpe de Chine camisole trimmed in lace; \$1.95



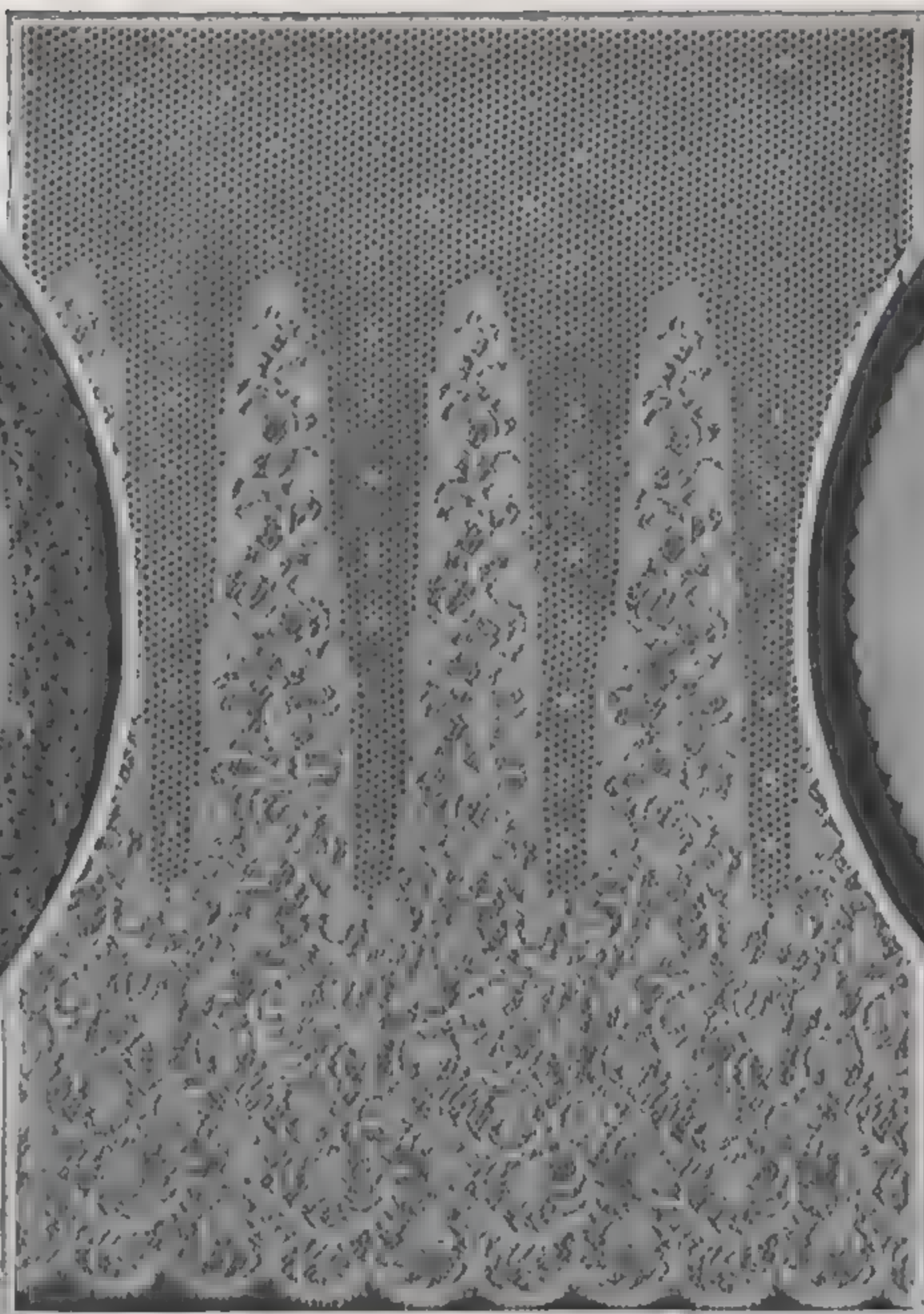


For the bungalow a twenty-inch, embroidered centerpiece, Cluny-edged; 95 cents

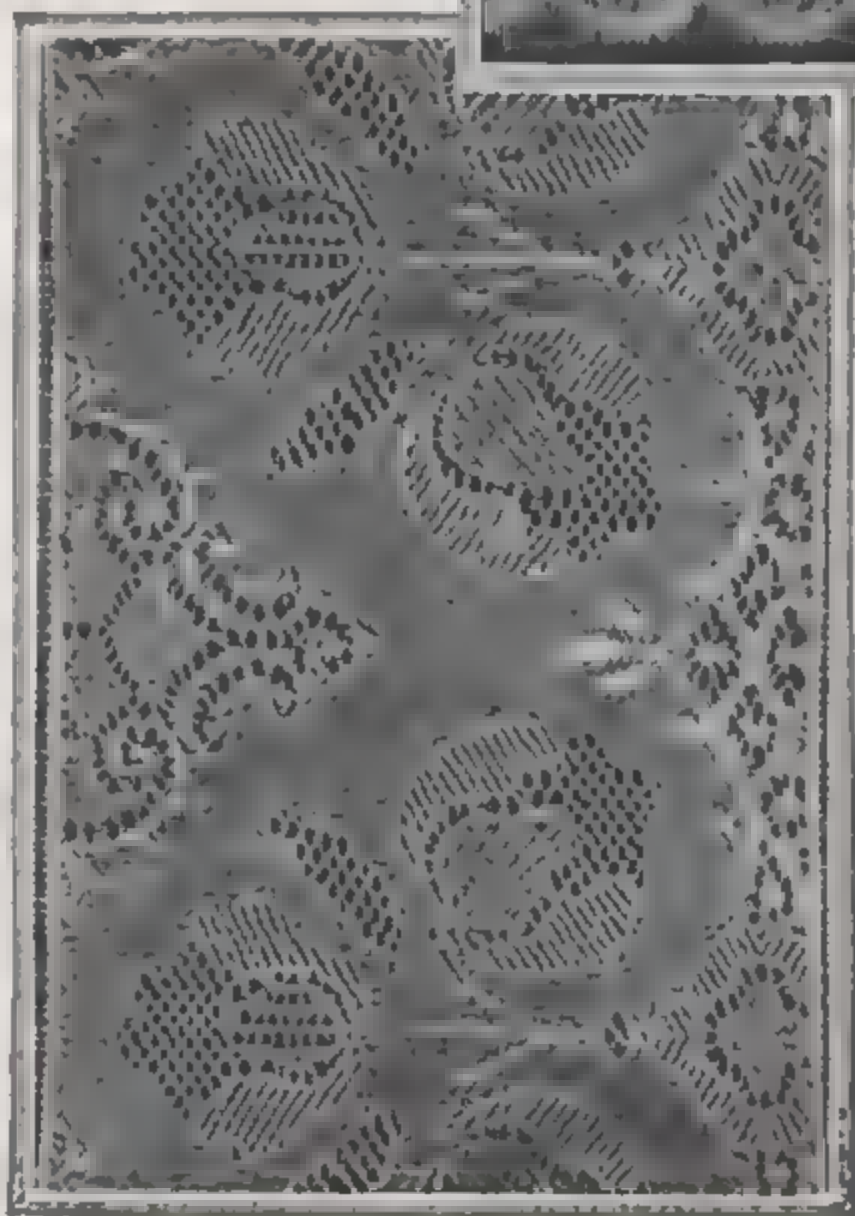
The bureau scarfs in the same pattern are twenty by fifty-four inches in size, and during the sale they will be offered for \$2.12. These prices are about half what is usually asked for linens of this quality.

With the twenty-four-inch, Madeira luncheon cloth illustrated at the upper right of the page come six ten-inch plate doilies, and six six-inch doilies. This is the type of set which is regularly sold at a price of about \$6, but which in the pending sale will be priced \$3.85.

Table-cloths two yards square in any one of twenty-five especially good patterns of an excellent quality of linen will be sold for \$2 each. Scalloped damask tea or luncheon cloths are excellent for summer use, and they may be had in a thirty-six-inch size for 88 cents, or in a forty-five-inch size for \$1.38—half the usual prices.



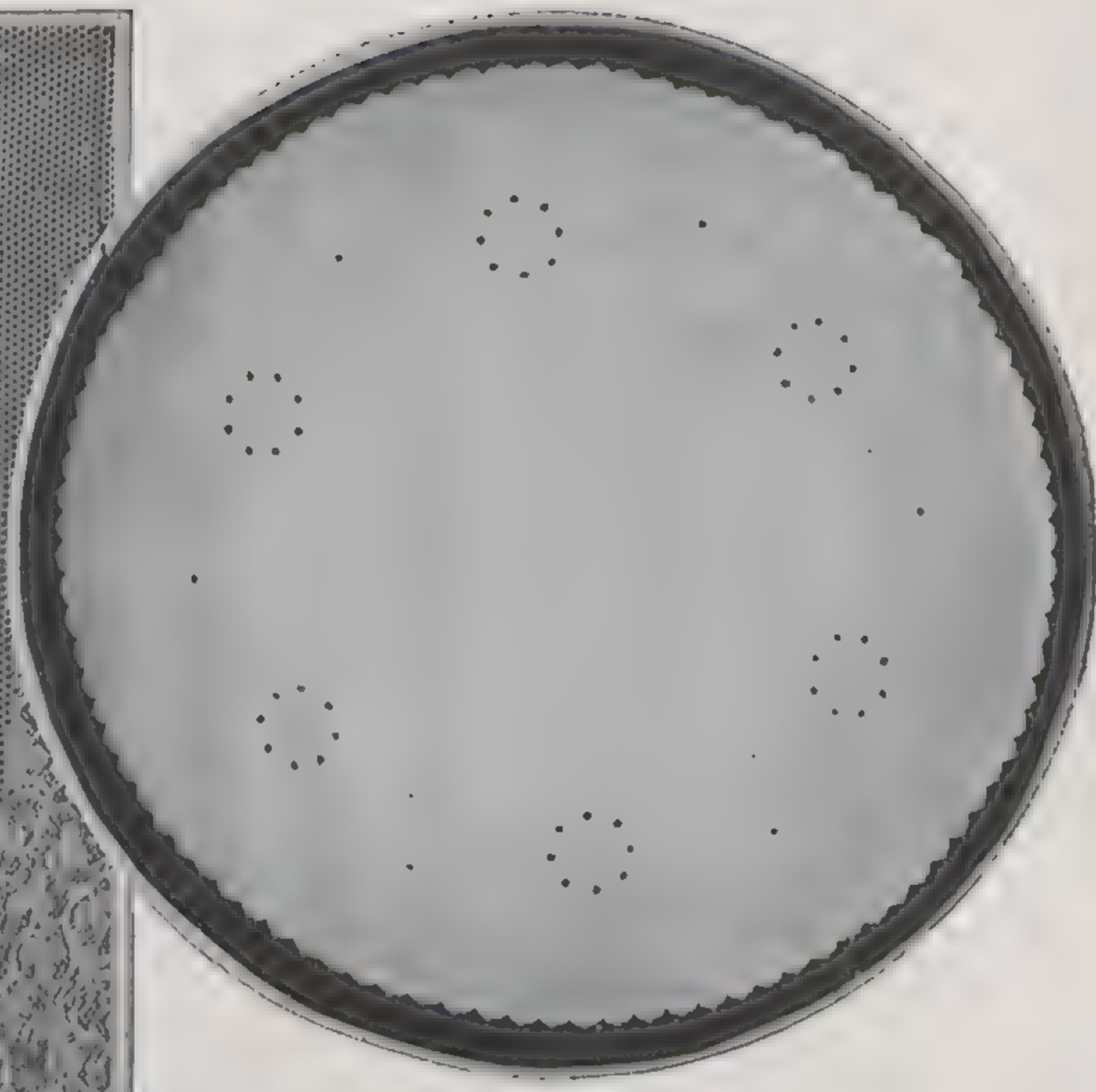
Shadow lace on dotted net. In a twenty-three-inch width, excellent for flouncings, \$1.50 a yard; nineteen-inch bands to match, \$1 a yard



Shadow lace insertion three inches wide, 60 cts. a yd., twenty-three-inch flouncing; \$1.75



A spider web and three-leaf clover design of shadow lace insertion; 6 in. wide, 30 cents



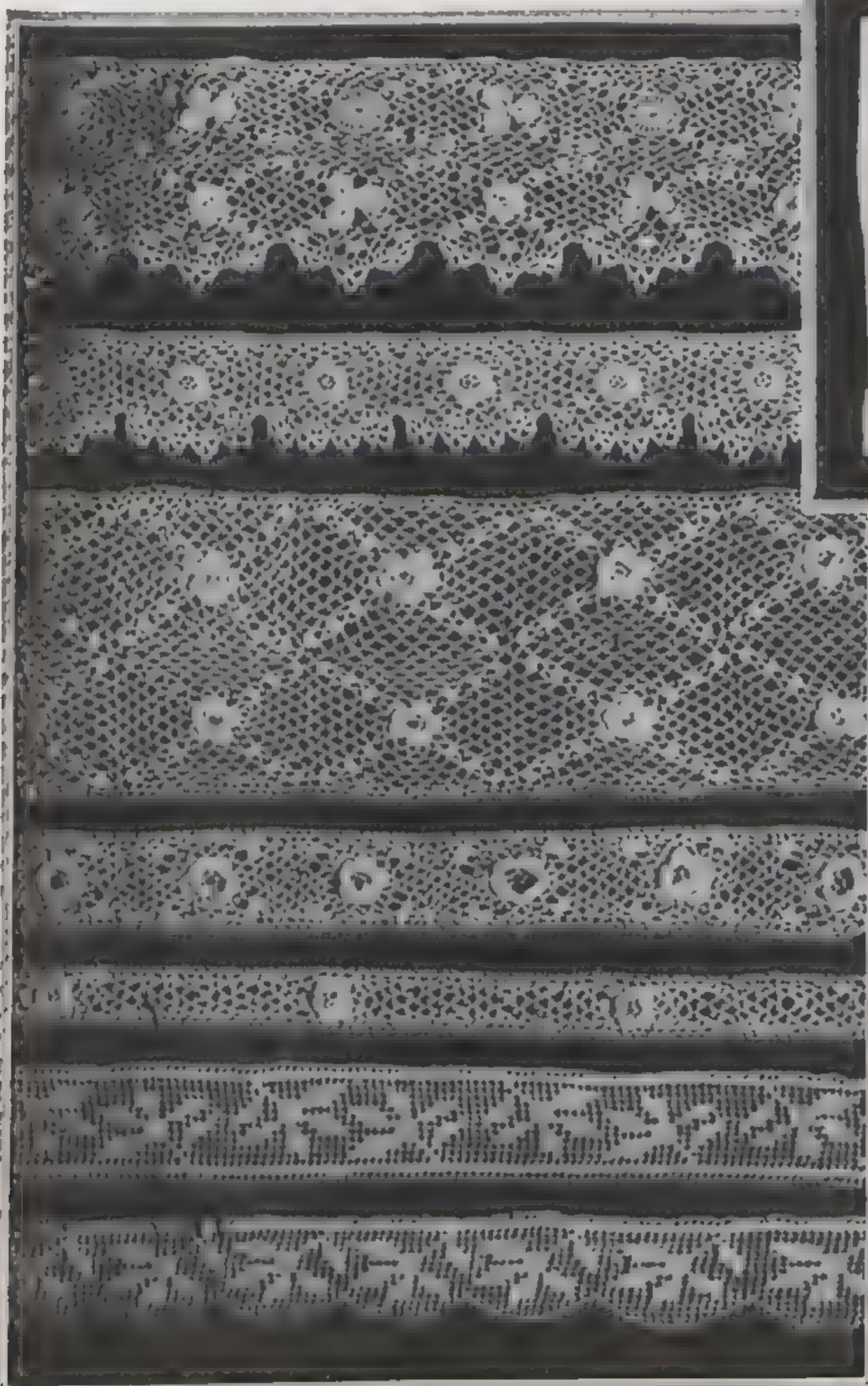
This Madeira luncheon cloth with 6 ten-inch and 6 six-inch doilies costs \$3.85

For the summer bungalow or camp, inexpensive guest towels twenty-one and a half by forty inches in size, illustrated in the middle of the page, will be shown. They are effectively machine-embroidered and are priced at 65 cents each, instead of the usual \$1.

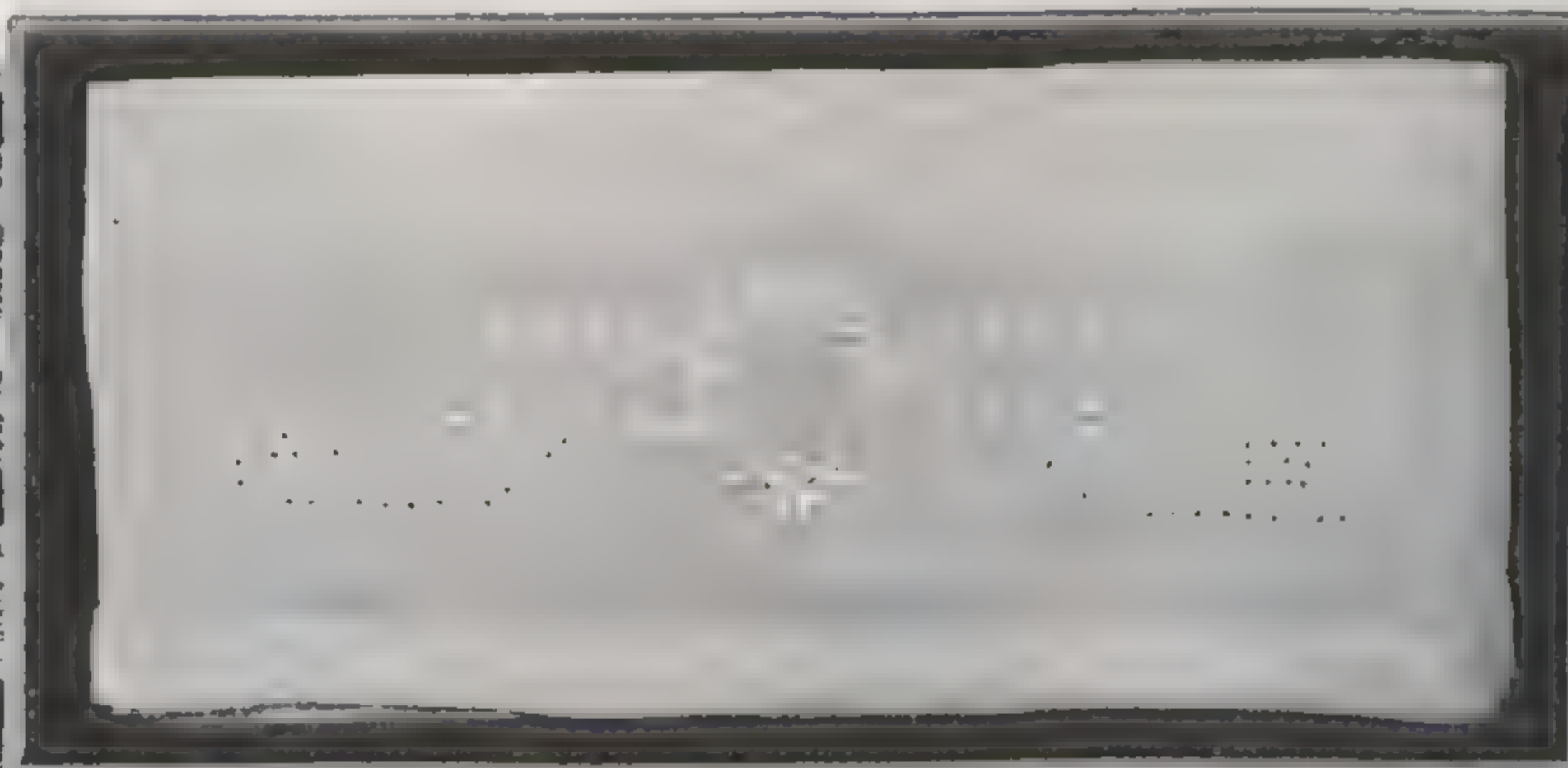
Linen, huckaback towels, twenty-four by forty-three inches in size, will be offered in six different patterns, among which are the popular, Greek key design and a pretty design with a space for a monogram, for 37½ cents each, instead of for the usual price of 50 cents.

To the woman who enjoys making some of her own things, the shops offer pretty, new laces suitable for trimming petticoats, matinées, underbodies, negligees, and simple lingerie frocks, as well as household things such as curtains, pillows, and bedspreads. The shadow laces are quite as popular as ever for use in trimming evening petticoats, underbodies, and negligees. The pretty filet laces are used on clothing and household linens alike, and Irish crochet is still seen on tub frocks and lingerie dresses, and will never go out of fashion as a trimming for the clothes of big and little children.

Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., New York.



Top to bottom: Irish laces, 3-inch edge, \$1.95; 1¾-inch edge, 75 cents; 3½-inch insertion, \$2.25; 1½-inch insertion, 65 cents; ¾-inch insertion, 45 cents. Italian filet insertion and edge, each \$1.35

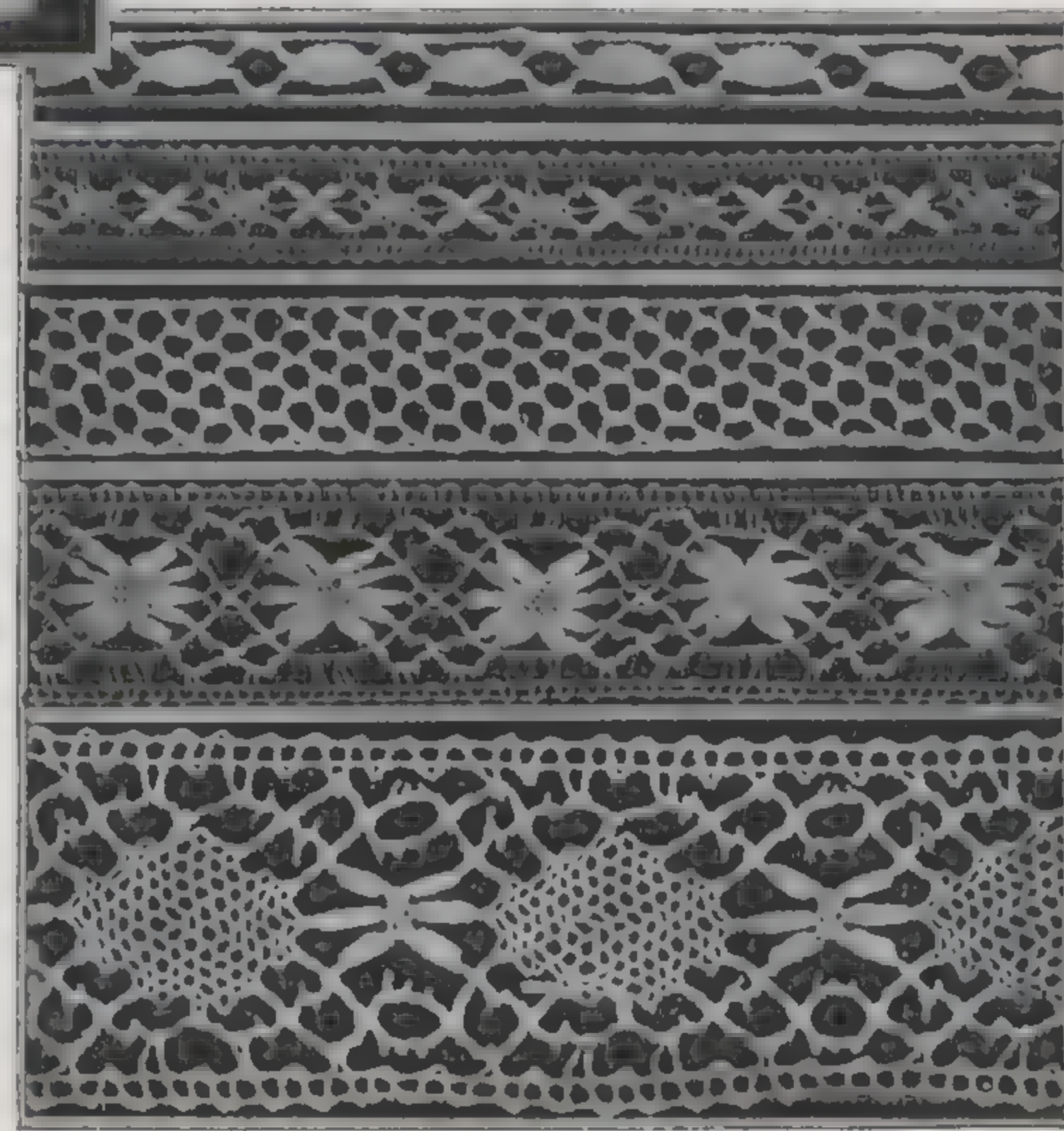


A machine-embroidered, guest towel for the camp or bungalow for 65 cents

Madiera, hand-embroidered tea napkins, in a fourteen-inch-square size, will sell for \$4.95 a dozen. They are regularly priced at \$6.50. One of the best values of the January sales is given in hemstitched tea napkins of an excellent quality of linen. They are fifteen inches square and will sell for \$2.25 a dozen, though they were good value even at their former price of \$3.50.

In napkins there will be some excellent values. One of the shops is to show eighteen of the finest patterns of linen in twenty-two-inch napkins for \$2.25 instead of the usual \$3.25 a dozen; and twenty-four-inch napkins at \$2.75 instead of \$3.85. Table-cloths to match will be priced at \$1.75 for the two-yard-square size which is regularly sold for \$2.50; at \$2.10 for the two-by-two-and-a-half-yard size, regularly sold at \$3.15; and at \$2.45 for the two-by-three-yard size, usually sold for \$3.75.

Pretty, hand-embroidered, Irish linen pillow cases will be only \$1.50 a pair during the sale; their usual price is \$2.50. An excellent quality of linen sheets may be had for \$3.50 for the single ones, and \$4.50 for the double ones, instead of the regular prices of \$5 and \$6.50 respectively. Pillow cases to match the sheets will cost \$1 a pair.



Machine-made laces ranging from ½ in. to 2 in. Cluny insertion, 6 cents a yard; fine Cluny, 13 cents; good imitation of crocheted lace, 7 cents; Cluny lace, 22 cents; heavy Cluny lace, 18 cents



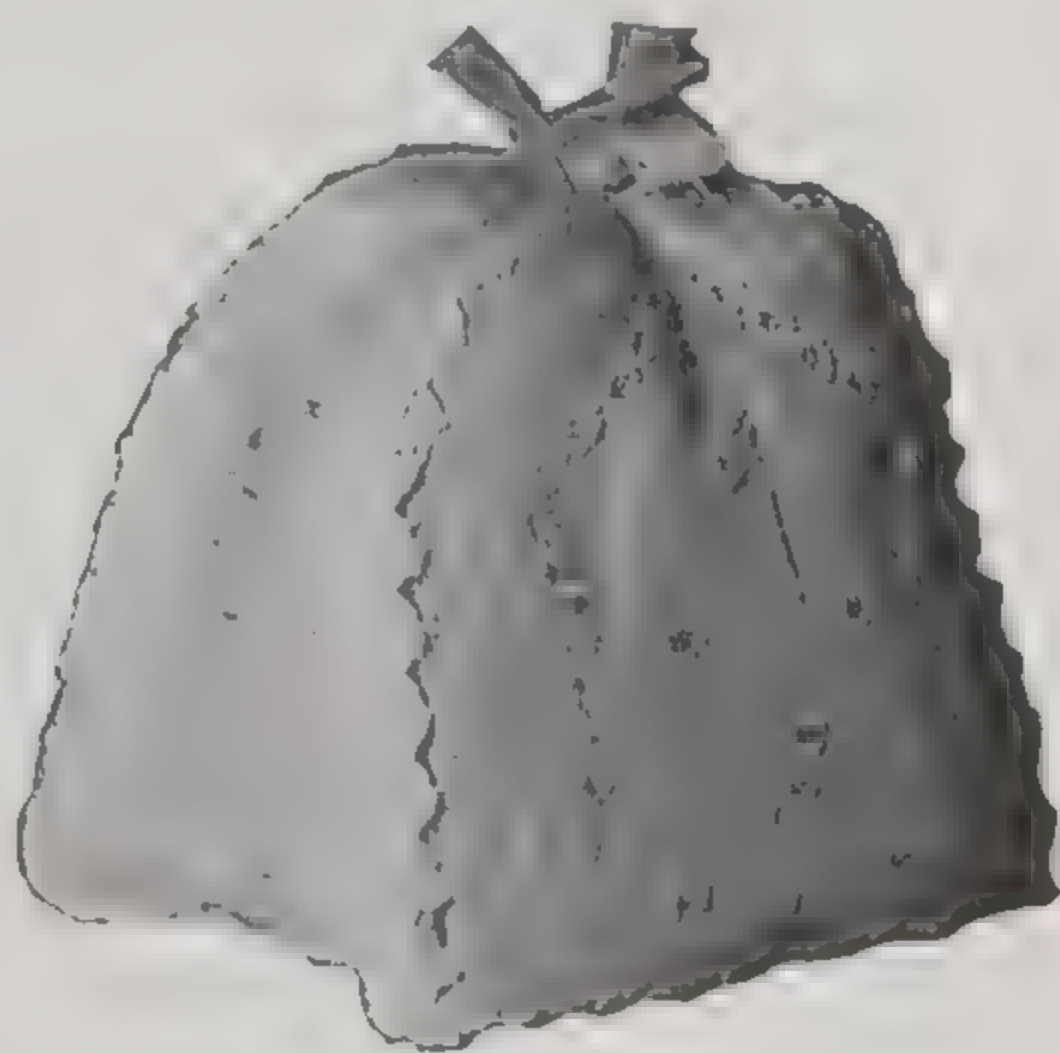
MONOGRAMS AND THEIR PLACING ON  
THE SNOWY NAPERY WHICH IS THE PRE-  
REQUISITE OF CORRECT TABLE SERVICE



The monogram, once firmly attached to the corner of the napkin (and still preferably so), now divides its attentions between the corner, as illustrated above, the center, as shown in the upper right corner of this page, and the side. Napkins illustrated in the upper corners of the page are from Otilie Brand



A highly elaborated monogram suitable for a dinner napkin, and the correct way of folding the napkin when the monogram is placed at the side



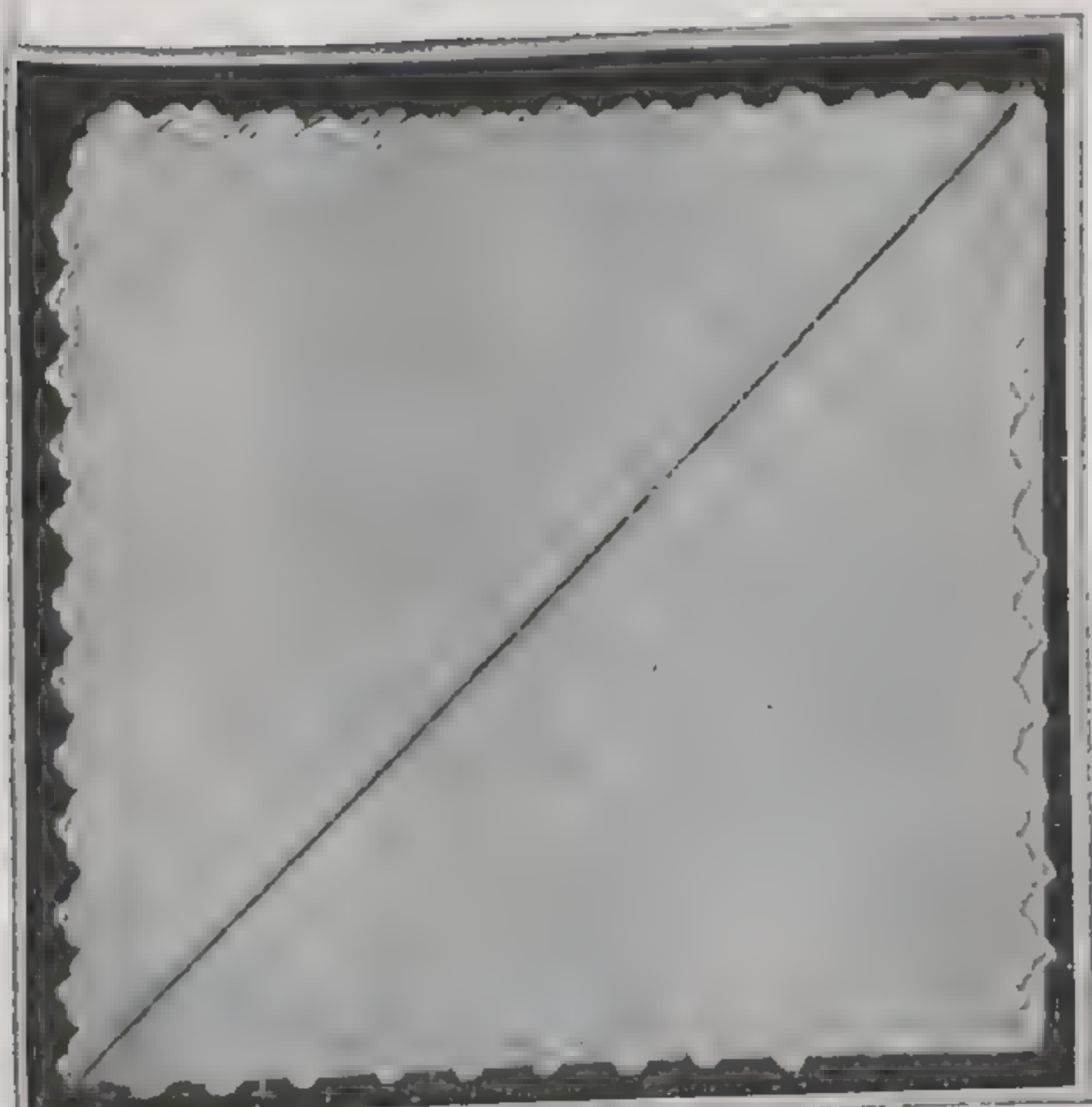
The cozy, that indispensable adjunct of tea as it should be made, is shown here made of linen, hand-embroidered and lined with quilted silk of pink, blue, or lavender. From McGibbon



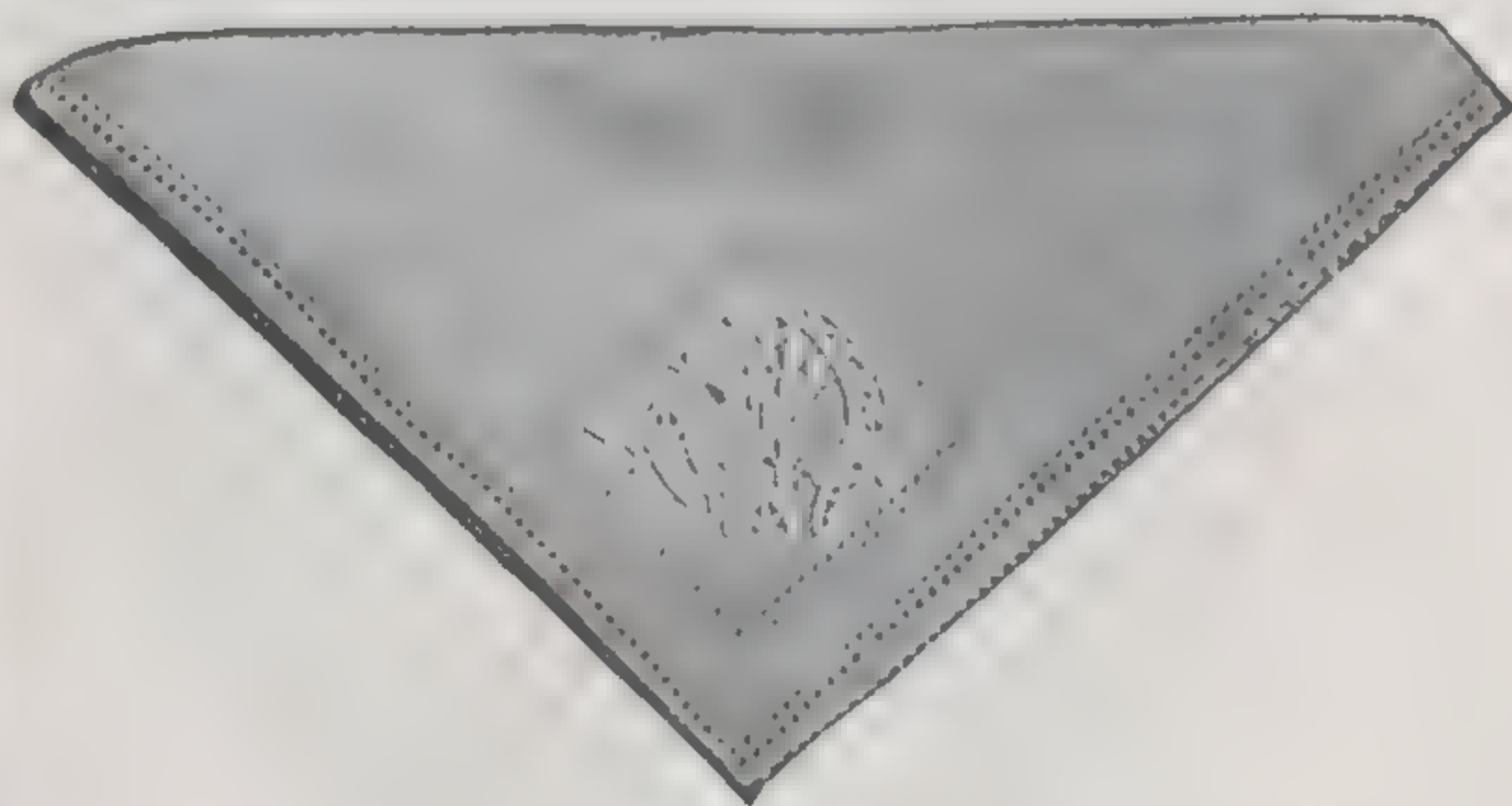
The ornamental capital seen in old manuscripts is the prototype of this initial which marks a tea-cloth, 45 inches square, of etamine linen with bands of drawnwork



An unusual monogram in cut-work graces a tea napkin of fine, plain linen, which is appropriately finished with lace. This and the napkin shown above on the left are from Littwitz



The dainty, little napkin which accompanies afternoon tea appears in many dresses, but few are more pleasing than this of fine linen, with buttonholed edge and simple initials. From Otilie Brand



To match the tea-cloth shown at the right above is a 16-inch napkin of etamine linen, which bears a simplified form of the initial of the tea-cloth, and has just a touch of drawnwork. Both are from the Scuola d'Industria Italiana



A novelty for the tea-table is unbleached linen in soft tan, marked with the monogram in shades of tan and brown. This may be had in both napkins and tea-cloth. This napkin is from Gebrüder Mosse





From coiffure, where forehead and ears are fearlessly exposed, to cothurned feet this figure stands for the new in "La Mode." Upon a foundation of pale blue satin are hung frills of pale blue tulle stiffened with rhinestones. The wired, Medici ruff has been pushed to the shoulder edge, and in between is a rounded guimpe of shirred tulle. This is a Paquin model

A Premet gown of somewhat obtrusive ornamentation is not, however, too much for the stately Mlle. Yorska, the Polish actress who last year came from Paris for a New York visit. An enormous bow adds weightiness and width to the draped velvet skirt, and even the pearl and rhinestone bodice seems to drag heavily from the shoulders. Mlle. Yorska, who in private life is the Countess Venturini, has been made one of the directors of the French Drama Society of New York. In the series of plays presented she is acting the principal rôles



Using elaborately figured silk, Bernard has ventured to return to the tight bodice, though he repeats the present-day flare about the hips and throat in moderate frills of Chantilly lace. The short, closely draped skirt displays matching brocade slippers, ornamented with sparkling, fluttering dragon-flies, which are noteworthy in a year when buckles predominate

GOWNS BY COUTURIÈRES WHOSE UNAS-  
SAILABLE POSITIONS PERMIT THEM, IN  
THE MID-SEASON, TO WANDER INTO

UNWORN PATHS OF MINOR NOVELTIES  
WITHOUT DEVIATING TOO MUCH FROM  
THE HIGHROAD OF ACCEPTED FASHIONS



## PARIS LINGERES TURN DEFEAT to VICTOR

Robbed by Fashion of Her Beloved Frills,  
the Parisienne Has Them Reconstructed of  
Layer upon Layer of Filmy Nothingness



Short, scant, and irresistibly dainty is this chemise of blue chiffon, trimmed with fur, point d'esprit, and silk flowers; priced at 120 francs

THE purveyors of lingerie, having recently suffered severely at the hands of careless fashion, took matters into their own hands, and started a mode of their own—and a popular mode it is, that of chiffon underwear, delicately colored, richly trimmed with lace and fur and all manner of daintiness. For several seasons they bore their losses bravely, hoping for a change in the styles which would bring back the yards of ruffles and lace, and the voluminous and expensive silk petticoat which, at the advent of the



A camisole of white chiffon trimmed with Breton lace, run with pink ribbons, and draped with a festoon of silk roses, is the specially designed foundation of a white chiffon waist which opens in front to show the camisole and finishes short at the waist to allow its lace frill to escape below. Blouse, 150 francs; camisole, 100 francs

light, clinging gown, was first narrowed—then discarded altogether. The lingères did their best to be accommodating. They cut the chemise in two, making it half as wide as it used to be in the good old days, and then they began making it shorter and shorter, so as not to interfere with slim lines. The wide, short, and voluminous drawers were narrowed, but even at their narrowest they were scarce slinky enough, and women in despair took boldly to the culotte, which no woman of taste and refinement ever really liked, even when it was made of the finest of silk, for its masculine plainness did not appeal to them.

Then the lingères had a clever idea. They began making chemise, drawers, night-dresses, and all the rest, of gauze—layers upon layers of gauze and tulle, in white and in colors, but chiefly all in pink combined with white or cream. This was very expensive, and the day was saved for the lingère. Yet fancy a chemise, and the rest to match, of fine, white tulle lined with flesh-pink chiffon and incrustated with lace! This is the great mode, and the exclusive shops of Paris are filled with the daintiest, cobweb-like undergarments. There is no fulness either in the chemise, which is quite short, or in the drawers, which are still cut somewhat after the pattern of the culotte which, however, they do not otherwise resemble. The varieties of underwear developed by com-

binning tulle, chiffon, and lace are as many as ever were known in the days of voluminous garments, and now, thanks to the scheme of making up these dainty garments in layers of rich, diaphanous materials, the prices soar to heights that quite take one's breath away.

One may well wonder how sufficient thickness is obtained in such filmy fabrics to hide the corset, but it is accomplished by using many layers in the various garments. Chemise and drawers of tulle are lined with chiffon, and over them the Parisienne wears a bodice and petticoat of crystalline or some other fabric slightly less diaphanous than the material of the underwear.

Linen of a fine, sheer quality is still employed in conjunction with insertion and lace, but it is not in great favor, and is forced to yield place to a rather new material of silk and thread, known as crystalline, which to-day is the material par excellence for lingerie.

Crystalline is silky and fine without being too thin, and washes perfectly; this gives it the advantage over crêpe de Chine, which sometimes hardens and stiffens in the washing.

The modes of trimming these filmy garments are as the sands of the sea for number, but they have one characteristic in common—no one of them in any way disturbs the lines of the silhouette. These garments are so elaborate that a



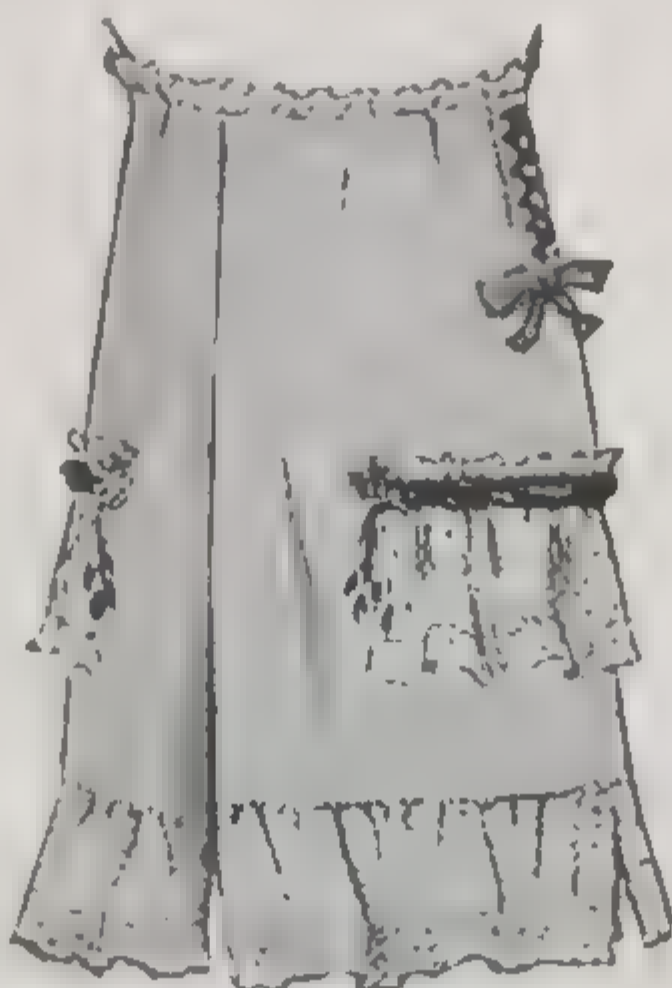
A tea-gown of white chiffon and embroidered ecru tulle, from Chéruit, has a tulle fichu, and a trimming of bright, silk flowers; 500 francs

pretty woman caparisoned cap-à-pie in a toilette of this sort looks quite fit to receive her intimates. Garlands of tiny, silken flowers are used freely in conjunction with old lace as decoration, both useful and ornamental, and bands of the finest fur are also employed.

Note.—A franc is equal to 20 cents and 5 centimes to 1 cent.



A nightgown, or a "saut-de-lit," is made of pale, pink chiffon, with roses of deeper pink and trimmed with Mechlin lace and pink ribbon bows. Price, 195 francs



The Frenchwoman's present fancy for frilly underwear is carried to the extreme in these chiffon drawers, which match the chemise shown above; 130 francs



Over the filmiest of garments is worn a petticoat and underbodice of pink crystalline a bit less transparent, trimmed with lace and pink ribbons; 200 francs



# THE PINK of PERFECTION

The Capricious Parisienne Portrays Her Present Mood in Pink—Lined with Pink Is Her Blouse, Pink Is Her Boudoir Attire, and Pink Also Are Her Nightgowns and Slippers



*A nonconformist during the reign of pink is a white chignon blouse which displays a bold, red ribbon at the front*

**I**N spite of the chic of smart afternoon attire and the blandishments of evening gowns and jewels, almost any young girl will confess that her greatest weakness is for the pretty things of the boudoir. Nothing caresses her to the same purring delight as a soft, silken peignoir or a fluffy matinée, and nothing goes so straight to her heart as a French mule or a lacy boudoir cap.

In the Paris shops a great variety of charming, silk wrappers which sell at reasonable prices can be found. As they are usually made on Japanese lines, the style does not become antiquated. For the very small sum of 32 francs one can buy a kimono of China silk finished with a roll of wadding at the hem. Such kimonos have the usual, long, Japanese sleeves, and are available in any combination of plain colors.

## PINK NEGLIGÉES

The extremely pretty negligee shown at the left of the group in the middle of the page may be had at the comparatively low price of 89 francs. It is of crêpe de Chine in an exquisite, pale pink which almost borders on mauve. The raglan shoulder and the long seam on each hip are fagotted, and the garment is trimmed with swansdown. The top of the negligee is mounted on a thin lining of white silk, and blouses very prettily.

The plaited negligee shown at the right of the same group is also pale pink in color. The material is a very heavy chiffon, known in Paris as voile, and the garment is trimmed with gold lace and swansdown, and sashed with gold tissue.



*For her who finds exquisite pleasure in attiring herself for herself comes this lovely pink negligee*

The cape-like drapery which falls from the shoulders is of gold lace. Price, 110 francs. The cap of lace and skunk, shown with the negligee, comes from the same shop and is priced at 45 francs.

Frenchwomen have always liked colored underwear and now the fad for pink underwear has taken them by storm. Many fashionable Frenchwomen now have shelf after shelf of dainty, pink garments all frilled with lace. Many of the prettiest boudoir garments seen in the Paris shops are of pale voile or crêpe de Chine.



*Dainty enough to please the daintiest of debutantes is a nightgown of pink crêpe de Chine and lace*

The nightgown shown in the second sketch in the middle of the page is of pale pink crêpe de Chine and lace, and is priced at 49 francs. Another nightgown from the same shop is sketched at the upper right of the page. It is bordered at the neck with swansdown and is girdled under the bust by a pink ribbon drawn through embroidered eyelets. The shoulder seams and the short sleeves are laced with pink ribbon. This nightgown, also, sells for 49 francs.

The popular desire for pink extends to blouses

*Under a filmy blouse frilled in lace, a pink camisole, cut extremely low and hung from the shoulders by satin bands, is faintly distinguishable*



*The Frenchwoman indulges her fondness for pink lingerie in a pink crêpe de Chine nightgown laced with pink ribbons*

which are lined with pale pink chiffon to give the effect of the flesh itself. A camisole of pale pink satin which can be worn under any blouse is shown in the sketch at the bottom of the page. The blouse over it is of white chiffon. The camisole is cut quite low and has satin straps over the shoulders. The waist and the camisole together are priced at 115 francs, and the camisole alone, made to order, sells for 35 francs.

The same house shows the attractive blouse sketched at the upper left of the page. It is of white chiffon with a vivid red ribbon inserted in the material at the front of the waist and partially veiled by the blousing chiffon. The frills at the wrists are of white tulle, and the small buttons are covered with red satin. This blouse sells for 125 francs.

## SANDALS FROM A FAMOUS SHOP

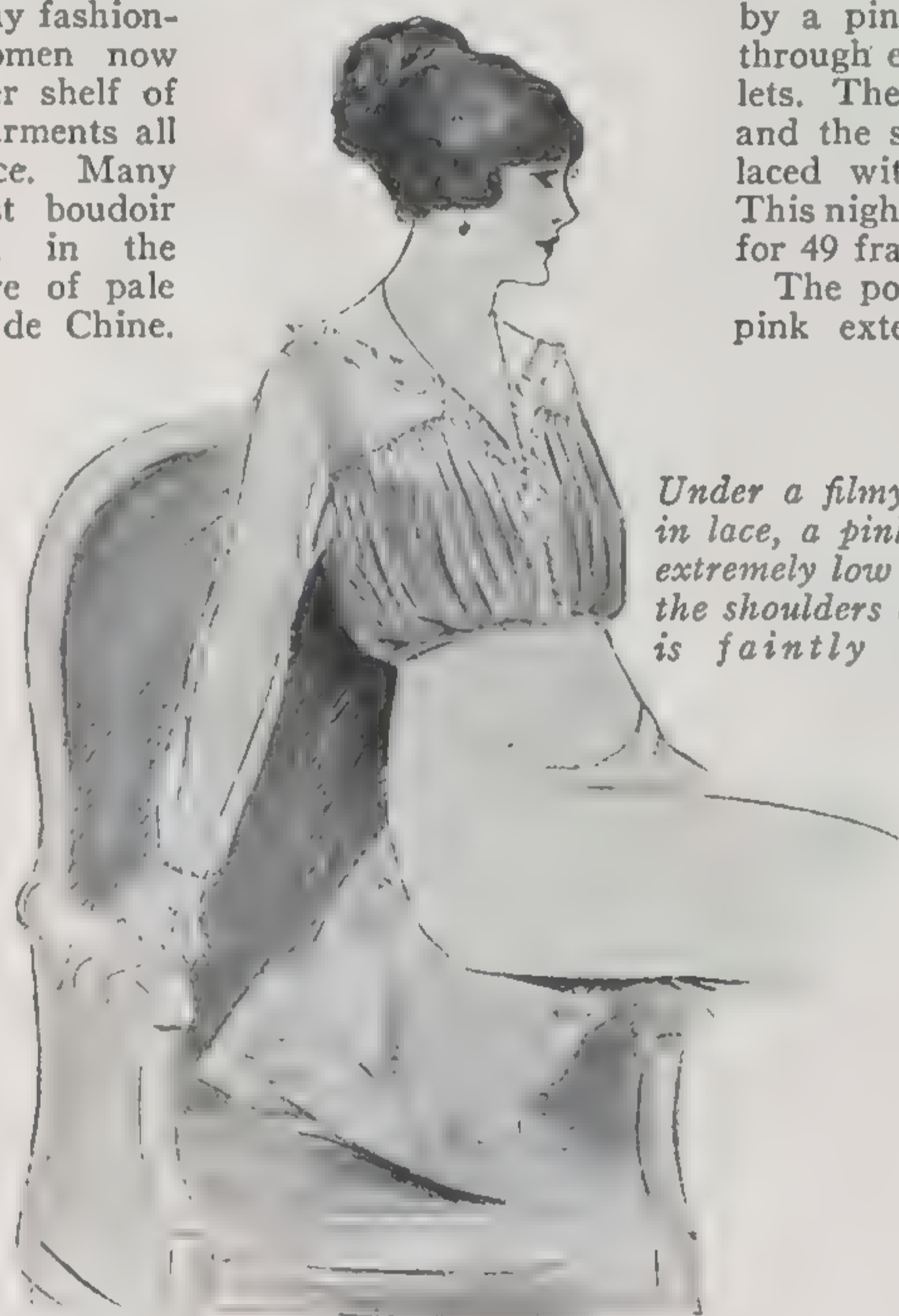
A famous shop on the Place Vendôme shows the novel sandal of rose-colored kid with a gilt heel which is illustrated at the lower right of the page. The wide strap which crosses the instep is inset with a latticework of gold cords and the same latticework appears in the vamp and at the back of the sandal. Price, 90 francs.

A new slipper ornament consists of a bow-knot of rhinestones from which dangle rhinestone tassels. It is most effective when worn on the strap of a single-strap slipper as shown in the sketch at the lower left of the page. Price, 125 francs.

*Note:—A franc is equal to 20 cents, and 5 centimes to 1 cent.*



*A new slipper buckle: a bow-knot of rhinestones with dangling rhinestone tassels over the instep*



*Consistent in her inconsistency, the wilful Parisienne favors pink sandals as well as pink lingerie*





*In an English bed of about 1780, posts of perfect proportion, beautifully carved in pineapple design, support a canopy of unusual and graceful shape*



*The rich carving of the French Empire appears in a bed with handsome posts combining carving in the famous pineapple design with excellent turning*

## THE RENAISSANCE OF THE FOUR-POSTER

**T**HOUGH designers and makers of furniture announce every so often that the four-post bed is out of fashion, and modern science condemns it as holding dust and shutting out air, that time-honored piece of furniture has never been quite displaced, while the advent of the vacuum cleaner and the use of light, thin draperies, eliminating the objections of the hygienist, make probable a revival of the four-poster.

The four-post bed best known in America is of English origin. More

### This Old-Time Favorite Is Again Asserting Its Charms of Masterly Carving, Dainty Draperies, and Hand-Made Quilts

than a hundred and fifty years ago, the famous cabinet-maker, Chippendale, opened a shop in London, and published "The Gentleman and Cabinet Maker's Director," which has given such lasting fame to his name. He, with his contemporaries, Sheraton, Hepplewhite, the

brothers Adam, and many others—great men of the great age of English furniture—carried the products of their art to a degree of grace and elegance previously unknown in England and never afterward equaled. Many of our treasured, Colonial pieces came from the

shops of these artists in furniture, or were copied from their designs, and it is to them that we owe the particularly quaint and dignified types of four-poster characteristic of our Colonial times. These are usually carried out in mahogany, though they are occasionally of rosewood. Many of these beds were built so high that the would-be occupant ascended a small flight of steps in order to sink safely into the billowy feather beds, prized as heirlooms by Colonial dames. Four unusually fine examples of these

*(Continued on page 100)*



*The influence of Sheraton dominates these twin, Colonial four-posters, with their slim, fluted columns*



*A voile-draped bed which claims the high parentage of Sheraton reflects the designs of the French Empire*



# CORSETTING *the* CORSETLESS FIGURE

It Is a Modern Paradox, that in Order to Attain the Present Natural Figure, Greater Attention Than Ever Must Be Paid to the Corset



*For afternoon attire the corset is made of a silk fabric with all the pliability of tricot and more beauty*



*In the designing of a dancing corset is exerted an infinite amount of trimming ingenuity*

*But one bone at the front and one at the back is sufficient support for the evening gown*



*Suppleness in a corset can hardly go further than in this boneless, elastic "slipover" made for athletic purposes*

NOW that the mode of the corsetless figure is an established one—for a season, at least—many women think that they may omit corsets altogether. That is, in the great majority of cases, a very great mistake. Notwithstanding the fact that the semblance of the natural figure is the ideal, it is the exceptional woman who is not given added grace by a corset. The average figure shows a defect of one sort or another, which corsets, if properly made and fitted, can overcome. For this reason, if for no other, corsets are essential even to the slenderest woman; and certainly the models of today give to the figure a naturalness which is a triumph of workmanship.

However, great leeway is allowed in the choice of models, for the present mode is not a uniform one. The point has been reached where women do not have to be dictated to, as formerly, in the matter of corsets. Providing the model is of the supple, graceful, low-busted, long-skirted sort, a corset may be chosen just as a gown is chosen, for becomingness. It is curious that this matter of becomingness has been so long ignored, for charm can be given the figure by a corset of becoming line in the same manner as hair, eyes, and skin can be improved by the choice of hat and gown of the right color.

## DIVERSE REQUIREMENTS

The spring models are the lightest things imaginable, and are varied in style to suit the occasion for which they are worn. A year ago where one or two kinds of corsets would answer, it is now not a luxury, but a necessity, to have a greater number, and each of a different sort. The thin textures and loose draperies of the evening gowns, for instance,

demand corsets of a different character from those used with the tailor-made suit; and dancing corsets, to give the greatest comfort as well as grace, are different from either.

Models typifying this diversity of requirements are well illustrated on this page. The more sturdy corset for general wear, since it is the one none can be without, is described first and shown here at the bottom of the page. This is made for the average figure, and has a medium bust, long hips, and flat back. A practical feature is the elastic inset at the sides, which confines too large thighs and hips, and yet allows the necessary "give" when sitting down. Brocaded batiste, the material used, is attractive as well as practical. Two rows of scalloped lace trim the top and end under a



*A model for general wear is provided with elastic inserts. Corsets from Mme. Irene*

ribbon rose in the front. In the upper, left-hand corner is sketched a model appropriate for afternoon wear; it has straight lines, is lightly boned, is cut low in the bust, and is made of a soft, silk fabric as supple as, and rather prettier than, tricot. Lace motifs placed at intervals around the top of the corset alternate with butterfly bows of ribbon, embroidered in French knots. Such dainty and original trimming as this usually adorns the well-made corsets of this type.

Perhaps this daintiness is even more remarked in the dancing and evening corsets shown together in the middle of the page. The dancing corset, shown on the left, is especially lovely, and as much a work of art in its own sphere as a beautiful fan or a gem in a rare setting is in its. Brocaded satin is lightly boned, and a rather broad

band of Cluny lace is inserted between the bones at the top. This gives greater freedom above the waist-line and yet acts as a light support.

A corset designed and really suited to the present evening gowns is the one of silk tricot mesh sketched on the right of the group. This corset, although of soft material, has but one bone at the front and back and is without any at the hips. Suppleness can hardly go further in a boned corset. However, so well is it cut, that it fits without a wrinkle and gives graceful lines and extreme comfort. An original trimming of braided ribbon over lace with a daintily fashioned rose in front tops this corset.

## THE ATHLETIC MODEL

One other type of corset is needed by the out-of-doors American woman—the athletic model. A novelty corset which molds the figure and yet allows free movement is one of perforated, woven elastic mesh, which is known as an elastic "slipover." This is shown in the upper, right-hand corner. It is unboned and without the usual lacing in the back. Instead of a boned front held by clasps, there is but a short, unboned opening at the top, which is fastened by snappers. To keep the waist in shape, it laces, on each side, from below the hips to the lower edge. The finish is in keeping with the model—a plain satin banding at the upper and lower edges of the corset.

With most of the corsets for the spring, brassières will be worn, as the corsets seldom reach more than two inches above the waist-line. Linen, lace, and ribbon are fashioned into delightful little garments, which conceal, beneath a most frivolous exterior, a support that is none the less genuine.





Photographs of Miss Duro by Bassano

The diminutive figure of Marie Doro is here clothed in a popular French model copied in "tête de nègre" taffeta with a tulle collar. The hat with its spiky jet ornament is of velvet in the same tone as the frock. Miss Doro has been playing in London in the unusually successful revival of "Diplomacy"

Two views of a biscuit-colored duvetyn costume in the girlish style that befits little Marie Doro. Her large-eyed beauty finds a foil in the brown fox collar and cuffs and the black velvet toque



Ina Claire, who still lingers in the memories of American audiences as an ideal "Quaker Girl," has won a London success in "The Girl from Utah," a musical comedy playing at the Adelphi Theatre. She is gowned here in a shimmering version of the popular minaret style, plus a chiffon hip sash

CHARMING AMERICAN STARS

WHO HAVE LATELY CROSSED

THE SEA TO SCINTILLATE

BEFORE LONDON AUDIENCES



## S E E N o n t h e S T A G E

ONE of the most significant phrases in Hamlet's Address to the Players is his remark about "the modesty of nature."

The normal mood of nature is serenity, and those storms and cataclysms which disrupt this mood derive their emphasis mainly from the fact that their occurrence is unusual.

This point is particularly patent in the case of human nature. The Buddhists conceive the object of human life as a progressive endeavor to lift the soul above "the tumult and the shouting" to a region of ultimate and absolute quiescence. This religious concept has received comparatively scant attention from occidental peoples; but many sciences have taught us that the history of the individual is a microscopic version of the history of the race, and the history of our western races shows conclusively that the Buddhists have envisaged an undeniable Idea.

For the history of civilization is the history of a progressive development from war to peace, from cataclysm to serenity. It is the history of man's endeavor to attain the quietude of nature in her normal mood. Little knowing whither their instinctive steps were leading them, the legions of the human race have been marching, through eon after eon, toward an ultimate Nirvana. We stand as yet but midway in this marching. Before us stretches still an intolerable afternoon, in the dust and heat of which we shall have to trample down uncounted monsters yet opposed to "the army of unalterable law"; but, ultimately, as the stars come out, we shall lay aside our weapons, with a spiritual echo of that sacred line of Wordsworth's—a poet more in nature's confidence than any other man—"It is a beauteous evening, calm and free." And as that evening progresses to man's midnight, the deathless Hamlet will return to us to breathe his benediction, "The rest is silence."

Whether or not the Buddhists have caught the secret of the human soul, they have at least read for us the riddle of our human civilization. The story of man's progress is the story of a continual contention against contentions; and now, in the mid-noon of our marching, there is less to fight against than formerly. We no longer fly to arms to "do battle for an egg," and thereby we give evidence that we have made a genuine advance toward that eternal peace which passeth understanding.

Descending from the general to the particular, we may employ this principle to elucidate one of the problems of the modern drama. As human life has grown, from age to age, more civilized, it has grown continually less dramatic. Disputes which, only a few hundred years ago, were summarily settled by burying a hatchet in an adversary's skull, are now settled less dramatically by a figurative burying of the hatchet, accompanied by a polite exchange of compliments. Ladies who, in former centuries, used to stab or poison each other, now "speak daggers but use none." Their method of attack, though not necessarily less deadly, has grown at least less violent; and, in this regard, it has become distinctly less theatrical.

It is an essential item in the code of conduct of gentlemen and ladies (if we must use those indefinite terms to designate the most civilized of human beings) that they must always avoid "making a

## Civilization, Banishing War and the Struggle of Wills, Suppresses the Life Force of Drama, Leaving Many "Plays Which Might Have Been Avoided," Among Which May Be Numbered "The Strange Woman"

By CLAYTON HAMILTON



*With Victor Herbert conducting, with Ann Swinburne caroling the part of Seraphina, David Andrada portraying Watteau, and every bit of scenery and costumery looking fresh from the hand of that artist of daintiness, "The Madcap Duchess" scarce could fail to please*

scene." If a brute in a street-car steps unnecessarily upon a lady's feet, her only proper remonstrance is, "I beg your pardon." When an intruder in a club has made himself exceedingly objectionable, the only proper recourse for an offended gentleman is not to punch his face but merely to offer him a cigar. The definitive feature of highly civilized behavior is a sedulous avoidance of every opportunity to be theatrical.

But if the purpose of drama is, in every age, to hold the mirror up to nature, it will be noted that the problem of the modern playwright has been greatly complicated by the swift advance in civilization that has been accomplished in the centuries since Shakespeare. It is very difficult for the dramatist not to overstep the modesty of nature in a period when nature her-

self has grown extremely modest. Human life as it is lived to-day avoids at least nine obvious opportunities for "making a scene" for every single opportunity that it accepts.

This distinctive tendency of modern life has been taken by a talented group of the younger realistic writers of Great Britain as the basis for their very interesting attempt to develop what may be called an undramatic drama. It is more the purpose of these playwrights to show why theatrical eventualities do not ordinarily occur in life than to trace the causes of those comparatively rare occasions in which they do occur. The purpose of such a play as "Chains," for instance, is to indicate that no dramatic incident can ever happen to the characters. No play could be more quiet.

But contemporary playwrights who do not go to this extreme in emulating the modesty of nature are frequently embarrassed by human nature's modern habit of avoiding the dramatic whenever such avoidance may be possible. They have to twist and torture life in order to persuade it to pick up the gage of battle. They have to commit assault and battery upon the moral entity of a hero or a heroine in order to make that gentleman or lady fight back in terms that are sufficiently theatrical.

In this way many plays are fabricated for our stage which may be classed under the general head of "plays which might have been avoided." These compositions afflict us with a sense that, if the dramatist had only let his characters alone, they would easily have settled their differences out of court (or off the stage) and would never have called us in to witness their contentions. No modern play can be completely satisfying unless we are convinced that, in actual life, that scission of serenity which is the basis of the drama could not by any possibility have been averted or avoided.

### "THE STRANGE WOMAN"

"THE STRANGE WOMAN" is by far the most interesting play that has yet been written by Mr. William Hurlbut, but it remains none the less a play which might have been avoided. Let us first consider those details which made it entertaining, and let us look later at that essential supposition in which it does violence to this intrinsic modesty of nature.

The piece is set in the old-fashioned sitting-room of an old-fashioned house in the old-fashioned town of Delphi, Iowa. This is the home of an elderly and amiable woman whose name is Mrs. Hemingway. Her son has gone forth into the new-fashioned world and made a promising start as an architect in Paris. There he has met a very beautiful young woman, whom he now brings home with him to Delphi to make the personal acquaintance of his mother.

The heroine is charmingly depicted by Miss Elsie Ferguson, an actress beautiful in person and beautiful in art. Her loveliness, as of a perfect flower, is sufficiently potent to tempt the public to overestimate the merit of any play in which she chooses to appear. This heroine was born in New Orleans. She was married in her teens to a brutal husband from whom she was subsequently released by death, and latterly she has lived in Paris. She is an exquisite product of cosmopolitan culture. She has a witty and vivacious mind; she is sensitive, sensible, and sane; and she evinces a perfectness of taste in her dress, her manners, and her conversation.

In the old-fashioned community of Delphi, Iowa, she is looked upon as a strange woman and regarded with a distrust which seeks as its logical excuse the supposition that everything is not "right" about her. The inhabitants of Delphi have inherited from that arch ungentleman of history, the great and despicable Cromwell, the dastardly tradition that whatever is beautiful must be bad. The thousand tongues of rumor are set wagging. But the strange woman temporarily silences the local busybodies by winning all of them to an unwilling allegiance to her loveliness of personality. But, in the second act, these gossips



discover that the heroine is planning a conjugal relation with the young architect which shall not be registered as a legal marriage. They cast aloft their hands in horror; and one of them—the uncle of the hero—makes the personal mistake of attempting to seduce the heroine by his own crude and gross allurements. By an instinctive cowardice that, in its own admirable way, does honor to their Puritan upbringing, the busybodies refrain from breaking the fearful news to Mrs. Hemingway, and the heroine is permitted to bide her own time before acquainting the mother of her lover with her unconventional intentions.

But, as she waits, she learns to understand Mrs. Hemingway's simple and old-fashioned attitude toward the standardization of human relationships, and in the light of this understanding (which has resulted from the heroine's inverted pilgrimage from Paris to Delphi, Iowa), she resolves to accept a legal marriage with the hero, and thereby silences the wagging of outraged and outrageous tongues.

By this patterning of circumstances, Mr. Hurlbut has prepared a very entertaining comedy. A great deal of genuine amusement is derived from the obvious contrast between the strange woman and the local representatives of Delphi, Iowa. Some of these local representatives seem overdrawn, but it is difficult for the critic to determine whether this excess should

be scored against the author or the actors. Whenever character is turned to caricature, it becomes almost impossible, without a studious reading of the text, to decide whether the error should be ascribed to the performer or to the writer of the part. But, in many of these scenes of contrast, it is undeniable that Mr. Hurlbut has written passages of dialogue that are genuinely humorous. We are glad to listen to these passages and, from first to last, we are glad to witness Miss Ferguson's very charming impersonation of a very charming woman.

But the defect of the entire play is that, in actual life, it would never have been allowed to happen. The relation that the heroine is planning with the hero is, in reality, a marital relation. She is by no means a believer in that promiscuous intercourse between the sexes which hides its head under the banner of "free love." She states distinctly in the dialogue that she desires to have children—a fact which presupposes a more than tentative permanence for the alliance that she contemplates. It is therefore difficult to concede a reasonable ground for her objection to the legal registry and public announcement of her marriage. The playwright attempts to strengthen her stand by reporting that the intimate circumstances of her first marriage were so degrading to her self-respect that she could never bind herself as the body-servant of another man; but he never at-

tempts to answer the obvious retort that, in such circumstances, the heroine ought rightly to have sued for divorce on the ground of cruel and inhuman treatment. She is now planning a real, if not a legal, marriage, and the wise Brieux who wrote *Les Hanneçons* could tell the heroine that it is more difficult to wriggle free from an illicit alliance than to secure the divorce of a marriage.

We are required, therefore, to believe that so sensible a heroine as this would, in actual life, have avoided cooking up a tempest in the teapot of Delphi, Iowa, by her illogical insistence on a marriage that should not be registered. Confronted by this difficulty, the only valid recourse for the playwright was to have invented some impediment to this legal registry—such an impediment as existed, for example, in the case of George Eliot and George Henry Lewes. Thereby he would have launched a situation to which a dramatic development could not reasonably be denied.

Another point which accentuates our sense that "The Strange



Martha Hedman, having conquered New York and Chicago, will now lay siege to London, opening "The Attack" with Sir George Alexander. She vanquished Chicago in "Half an Hour"



Jane Quinn and Gladys Wilson in "The Misleading Lady," a play real enough to awaken thoughtful laughter and unreal enough to offer an escape from actuality



Inez Buck is "The Misleading Lady" who is led aright in a rapid-fire, Cohanesque farce

Woman" is a play which might have been avoided is our feeling that an architect of cosmopolitan experience would never have made the mistake of attempting to domesticate the heroine in the social circle of Delphi, Iowa. He would naturally have wished his mother to learn to know the woman that he loved, but would he not have had the common sense to import his mother to New York to meet the heroine half way, instead of submitting the heroine to the inevitable misapprehensions of the gossips of a little town that he had long ago outgrown? But if we grant the only reasonable answer to this question, we shall remove from Mr. Hurlbut the only practicable basis for the building up of his play.

By these two tests, "The Strange Woman" must be classed among those modern dramas which overstep the modesty of nature by depicting a patterning of circumstances which, in actual life, would easily have been avoided. "The Strange Woman" is an entertaining comedy, but it fails to afford us a sense of the inevitable.

#### "GRUMPY"

"GRUMPY," is the most successful play that Mr. Cyril Maude has thus far presented in New York. Mr. Maude is so versatile an actor that he is equally at home in depicting the natural traits of either youth or age, but his peculiar personal charm appears most potently in his portraits of old men. The hero of "Grumpy" is an octogenarian criminal lawyer, long retired from active practise, whose cleverness is recalled to practical exercise by a criminal case that threatens the happiness of his nephew and his granddaughter. This octogenarian is a man of crusty exterior but very kindly heart, and Mr. Maude excels in the depiction of such sudden contrasts between external ill temper and essential generosity as this part affords.

"Grumpy" was written by two actors, Mr. Horace Hodges and Mr. T. Wigney Percival, the latter of whom is now appearing in America in the part of Dr. Pascoe in "The Great Adventure." It is essentially an actor's play. That is to say, it exhibits an assemblage of theatrical effects which have been nicely fabricated to offer the performers easy opportunities to score with the audience. Technically, the piece must be recorded as an example of that standard type of "well-made play," which has been inherited by the present generation from the far-off days of Eugène Scribe. It is, indeed, well fabricated, and it has been welcomed by our public as a momentary relief from that usual insistence on



uncomfortable actuality which has been emphasized by many other recent dramas.

The plot of "Grumpy" deals with a diamond robbery which is effected, under mysterious circumstances, in the house of the hero. These circumstances are so calculated that the audience is long left in doubt as to which of two characters is guilty of the theft. The clue to the crime is a certain camellia, about the stem of which has been wound a single hair romantically yielded by a maid servant, and this marked flower is passed about from character to character (according to the method of Sardou's "Les Pattes de Mouches," known to us in English as "A Scrap of Paper") until the aged hero finally secures possession of it and thereby confutes the machinations of the subtle villain.

This play is undeniably mechanical, but the mechanism is cleverly adjusted and discreetly oiled. It is pleasantly theatrical, and it shields itself from any too serious assault of criticism by its good-natured refusal to compete with actuality. The audience derives a sense that life is not at all like that, but that it would be much more interesting if it were.

### FORBES-ROBERTSON'S SHYLOCK

SHYLOCK is a character that Sir Johnston Forbes-Robertson has essayed only late in his career. It was a foregone conclusion that this admirable actor would give an excellent performance of the part; the only question was whether or not he could succeed in expelling from our memory the masterly performance of the late Sir Henry Irving. In this endeavor he has not succeeded, and yet this failure can not logically be recorded to the discredit of Forbes-Robertson.

Irving's portrayal of this part was a mosaic of a myriad of minor tricks each of which was momentarily effective. Forbes-Robertson's portrayal is much simpler; he has deleted much of Irving's "business" and thereby rendered his composition of the character more "classical"; but this very simplification (admirable though it remains in theory) is disappointing to the minds of theatre-goers grown native and indured to Irving's multifarious impersonation.

The present writer is too young to remember Booth's portrayal of this character with any clearness, but his sense of every line was trained by an attendance at ten successive performances of Irving's. This early and ineradicable reminiscence obtrudes a disadvantage toward unprejudiced appreciation of any different interpretation of the part. Whenever a contemporary actor neglects to do what Irving did, the prejudiced observer experiences a sense of disappointment. Against these odds, so fine an actor as Forbes-Robertson must ineffectually strive to make his way.

Irving brought to the trial scene a pair of balances which dropped limply from his hand at a certain line of Portia's. Later, during the course of his final exit, his foot fell upon the scales, and the momentary chink of metal sent a shudder through Shylock and through the audience. Remembering this detail, it is disappointing to the spectator to observe that Forbes-Robertson's Shylock dispenses altogether with the scales. Similarly, in Forbes-Robertson's portrayal, we regret the renunciation of Irving's "business" at the lines, "If every ducat in six thousand ducats were in six parts, and every part a ducat, I would not draw them," which the elder actor punctuated by digging into a bag of clinking coins with the keen point of his knife. But the most emphatic of many contrasts in the enactment of the trial scene is the manner of Shylock's final exit. Irving left the court a bent and broken man, exciting that sardonic pity which is an inevitable corollary of contempt. Forbes-Robertson starts away from the scene of his discomfiture thus similarly cowed, but, on his way to the door, he is in-

sulted in pantomime by Gratiano. Thereupon he lifts his head high, as one in triumph, and completes his exit with the demeanor of a conqueror. Of these two versions, the latter is much the weaker.

It was to be expected of an actor of Sir Johnston's temperament—which is more naturally intellectual than emotional—that the weakest scene of his Shylock should be the passage that always bothered Macready—that troublesome scene with Tubal, where Shylock is required to enter in a very whirlwind of passion and to exhibit a series of oscillations between the antithetic moods of vindictive vengefulness and personal despair. Forbes-Robertson's reading of this passage is merely academic. He is excellent, however, in his reading of the brief scene with the gaoler; and his return to the deserted house left vacant by Jessica's elopement would seem very effective to a spectator unhaunted by Irving's far more simple and more dignified depiction of this passage.



Willette Kershaw, one of the company of players whose versatility is taxed by the variety of one-act offerings at the Princess Theatre

Forbes-Robertson's Shylock is imagined mainly as the instrument of a personal grudge against Antonio, and not so much, as in the case of Irving's, as the martyred representative of a maltreated race. In this regard, the conception of the contemporary actor must be accepted as more nearly in accordance with the intention of the author, but the auditor regrets the grandeur that was imparted to the play by Irving's idealization of the character. All in all, Sir Johnston's Shylock must be recorded as a secondary achievement—entirely respectable, but lacking that illumination we are accustomed to record as genius.

### "THE MISLEADING LADY"

"THE MISLEADING LADY" is an unusually interesting play. It was written by Charles Goddard and Paul Dickey, the authors of "The Ghost-

Breaker." These actor-authors have apparently selected Mr. George M. Cohan as their master craftsman. Like Mr. Cohan, they elect to make a play out of a hurried series of theatrical effects, and, again like Mr. Cohan, they exhibit many moments of unquestionable sincerity in the writing of their dialogue.

"The Misleading Lady" sets forth a dramatic struggle between a girl who has been trained to flaunt her sex to captivate the nearest man and a man so simply and so crudely sincere that he resents any evident unfairness in "playing the game." Helen Steele, who is already engaged to marry Henry Tracey, makes a bet at a house party on the upper Hudson that she can induce Jack Craigen to propose to her within a given time. Craigen is an engineer from Panama who is not accustomed to the usages of frivolous society. She succeeds in her purpose, but the crude, primeval Craigen, finding that he has been tricked, bundles her off into a waiting automobile and

cause of the sound sense of its serious dialogues between the hero and the heroine. It is well conceived and adequately written. Many of the incidents are extravagant, but the characters concerned in them are true to life. All in all, "The Misleading Lady" is sufficiently real to awaken thoughtful laughter, and sufficiently unreal to offer an escape from present-day actuality.

### "RACHEL"

THE equipment of Madame Bertha Kalich as an actress is so immeasurably superior to that of most of the young women in America who are advertised as "stars" that it seems a great pity that, since the days of "Monna Vanna," her managers have not succeeded in providing her with a great part in a great play. Both by natural endowment and by sincere and steady application to her art, she is better fitted than Madame Nazimova to be an ornament to our stage, but she has never been granted an opportunity to play such parts as Nora and Hedda and Hilda and Rita. It must be obvious to any one who knows the theatre that she could give a wonderful performance of Yanetta in *La Robe Rouge*—a performance that would rival Madame Réjane's; and since this greatest drama of the great Brieux has never yet been acted in English in America, one wonders all the more why her managers should deem it necessary to exhibit her in such a thing of shreds and patches as "Rachel."

"Rachel" is a "romantic" drama in four acts, by Carina Jordon, purporting to set forth a string of incidents selected from the life-story of the great French tragedienne. It shows little reference to history and less to life. It is merely a fabric of the theatre. Instead of attempting to create characters, the author has been content to reassemble a score of those old puppets whose wires were so often pulled by Eugène Scribe. These puppets laugh and weep at the accustomed moments, but we remain unmoved by their merriment or by their tears. There are many opportunities for acting in this sort of play, but all these opportunities are perfunctory and their exercise can not be more than technically admirable. Even so fine a performance as that of Madame Kalich's can not lift this stale and rusty fabric into living.

### "CHILDREN OF TO-DAY"

AN excellent satirical idea has been allowed to go astray in the four-act comedy by Clara Lipman and Samuel Shipman entitled "Children of To-day." The leading characters are a boy of eighteen and his sister of seventeen, who hold the same "advanced" ideas of the importance of the younger generation that were held (how many years ago?) by the unforgettable children of Alice Sit-by-the-Fire; but in the present play there is no wise and tender Barrie to tell us of their education in reality. These children order their widowed mother about as if she were their own child, and when she meekly expresses a desire to marry an old friend of hers named George Raimund, they order her suitor out of the house. The elder couple thereupon elope, and thus elude the tyranny of their oppressors.

This material, with its satirical inversion of the usual human relationships, would serve very well for a one-act extravaganza, but the authors have made the mistake of accepting it seriously as the basis of a four-act play. Raimund revolts against the dominance of his stepchildren, and it is only after three more acts of plotting that he finally succeeds in reducing them to a due submission to their mother. But, by taking this material seriously, the authors have merely emphasized its lack of actuality and have exchanged the satirical for the silly. Mr. Louis Mann's performance of the part of Raimund resembles the play in exhibiting a curious hodgepodge of many moods.

whisks her swiftly across country to a cabin of his in the Adirondacks.

Arrived at this cabin, he chains her to the wall, in place of his liberated dog, and proceeds to treat her—though not without consideration—in the manner of a caveman. Thereby he excites her superficial hate and her profound respect. His education of the heroine is interrupted by the intrusion of a lunatic, escaped from a neighboring asylum, who imagines himself to be Napoleon and (ludicrously and pathetically) acts up to this imagined part; but, by the time her formal fiancé arrives upon the scene of her seclusion, the hero has so captivated the heroine by the deep sincerity of his dominance that she renounces the exercise of her former frivolity and yields herself to him for life.

This play is theatrically effective because of the undisrupted hurry of its incidents, and it is ultimately valuable be-



# THE VOGUE PATTERN SERVICE

The Season's Modes Which Paris Has Sponsored, in Diaphanous Evening Gowns or Practical Tailor-mades, are Numbered Among Vogue Patterns—Some of the Newer Models are Illustrated Here



Nos. 2380/1-2381-1

The practical cut of this suit demands such serviceable materials as wool velours or dull broadcloth



No. 2458-A/1

Straight from Paris came the original of this waistcoat which is made of corduroy with the back of satin



Nos. 2456/1-2457/1

The femininity and charm of Chéruit are typified in this adaptation of a late model



No. 2458-B/1

Real warmth may be added to the featherweight coats by such a vest made of fur or tapestry



Nos. 2384/1-2385/1

An attractive triple skirt effect is given this velvet costume by the very long tunic of the coat

MANY of the new evening gowns this season have taken unto themselves a scarf, not as an accessory, but as an integral part. Although a very new mode, it may already be obtained in a Vogue pattern, for Vogue patterns, as ever, are always in the vanguard of fashion. For ball or opera, this pattern, Nos. 2456/1-2457/1, would be charming; the skirt, tunics, and lower part of the bodice might be of gold, green, or rose-colored velvet topped by a bodice of Malines lace and tulle. The scarf is attached to the neck edge, draped slightly at the waist-line, and finished on its lower edge by rhinestones which act as a weight as well as a fairylike trimming.

Other new models this month are the two waistcoats which are included in one pattern (Nos. 2458-A/1-2458-B/1)

for 50 cents. The one with the open neck shows good features in the belt and the soft plaits which give fulness at the bust-line. The second waistcoat is distinctly different: the collar is high and may flare slightly from the neck or be buttoned tight around the throat. A single button forms the fastening, and darts at the lower part cause the waistcoat to fit rather snugly. Corduroy or tapestry trimmed with fur may be used, or the front may be made entirely of such fur as flying sable, chipmunk, or moleskin.

The tailored suits, blouses, wraps, and evening gowns are illustrated because they show the modes which are meeting with preeminent success.



No. 2374/1

An excellent waist very adaptable for silk crêpe



No. 2368/1



Nos. 2410/1-2411/1



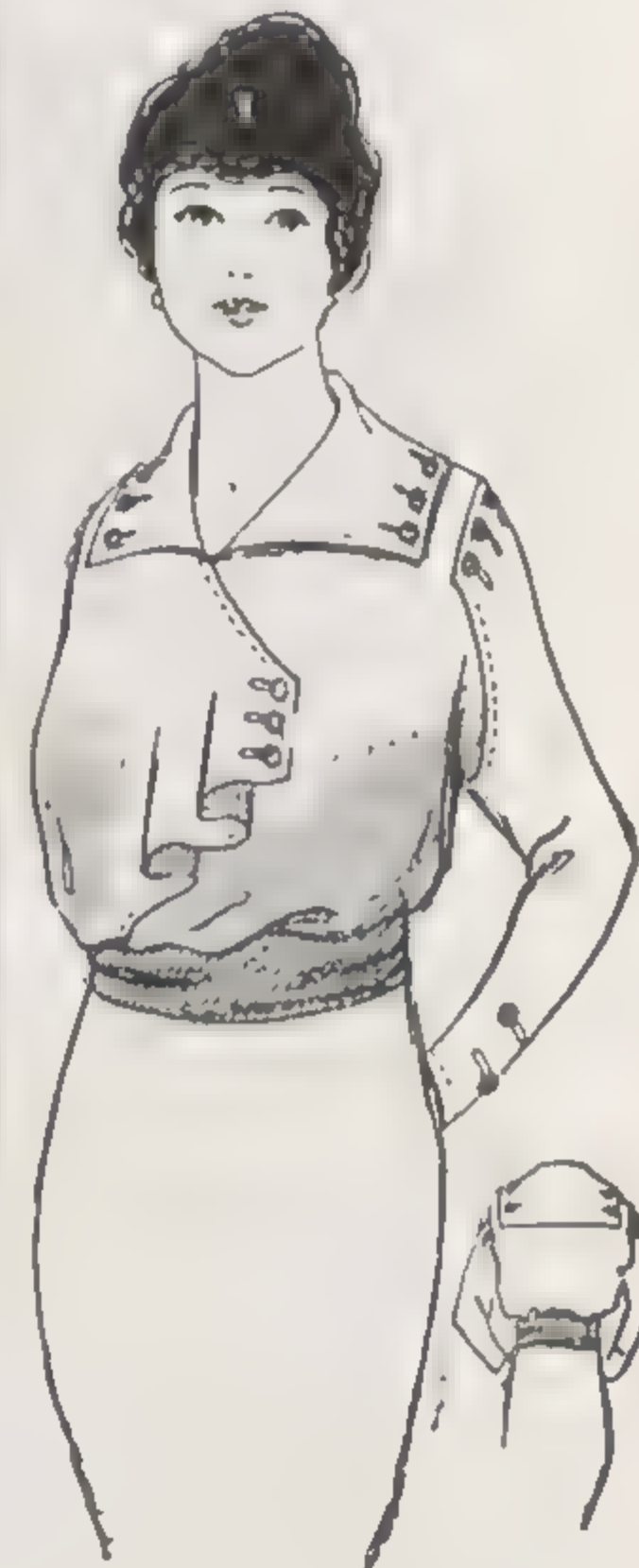
No. 2310/1



Nos. 2406/1-2407/1



Nos. 2412/1-2413/1



No. 2361/1

A waist in which simplicity is not commonplaceness

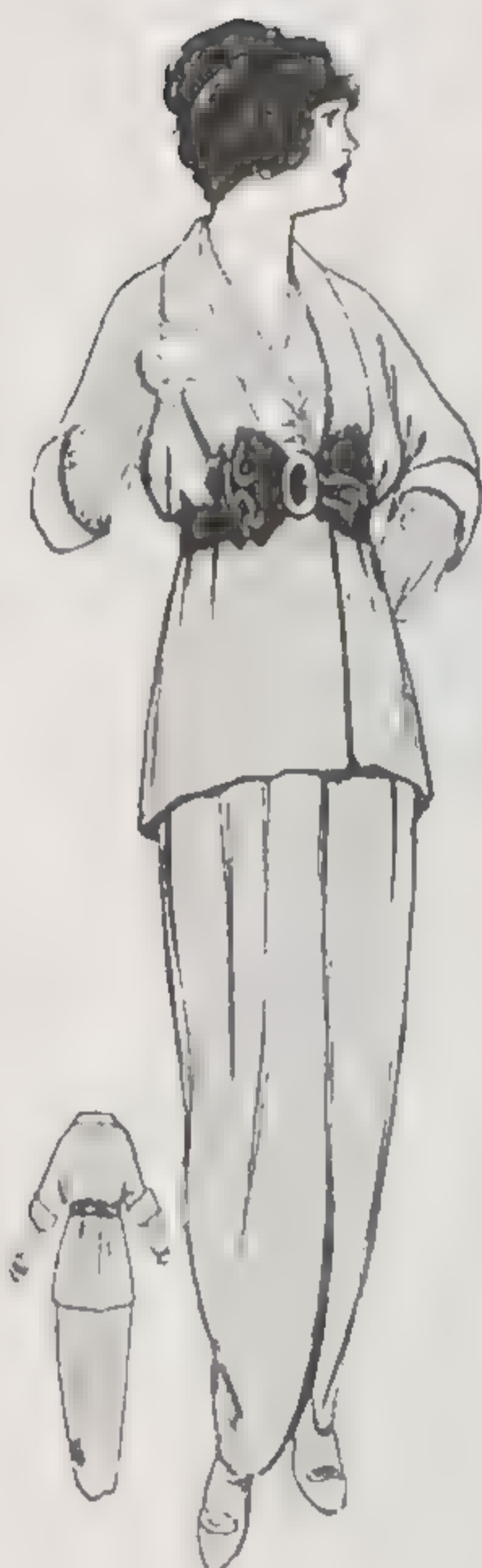
Patterns shown are priced 50 cents each for waist, coat, or skirt, except Nos. 2368/1 and 2310/1, which are \$1 each. The two vests are included for 50 cents. Order from The Vogue Pattern Service





Nos. 2404/1-2405/1

For the "thé dansant" this would be charming



Nos. 2362/1-2363/1

The vest and bow add piquancy to this frock



No. 2443/1

Puffing and lace cross and recross each other in this French combination and yet avoid clumsiness or bulk

Patterns for the designs on this page are priced 50 cents each for waist, skirt, or combination. Sizes, 34 to 40, and 22 to 28. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



Nos. 2371/1-2372/1

The tunic in this gown may flare considerably



Nos. 2430/1-2431/1

A morning dress of plaid, as smart as it is practical

**A SHORT CUT TO ECONOMIC YET MOST DISTINCTIVE DRESS IS A VOGUE PATTERN**

THERE are certain types of dresses which, because of their intrinsic beauty of line, general usefulness, or unusual becomingness catch and recatch the eye—and a new mode is established. Vogue, constantly weighing and judging fashions, quickly sees such a trend of style and at once publishes it in pattern form. In this way the chaff, the fashions launched but found wanting and consequently not worn, is seldom shown in patterns. To the users of Vogue patterns this is a wonderful advantage. In fact, the models illustrated here prove an actual style insurance, as they are the modes being worn and therefore will not be past before the gown is worn out. Moreover, they are constructed in a simple manner which makes it possible to reproduce them easily.

The *thé dansant*, a function which is constantly

**THE MODELS ILLUSTRATED COMBINE PRACTICABILITY WITH THE FRENCH MODE**

claiming more attention, demands a gown all its own. One good model of a suitable type is Nos. 2404/1-2405/1, shown first on this page. Soft crêpe or taffeta in a light color could be used, trimmed by a contrasting tulle. Another good model is Nos. 2410/1-2411/1, shown on the preceding page. A lace bodice and tunic, fur trimmed, could be added to a charmeuse skirt.

For morning wear, Nos. 2430/1-2431/1 and 2392-1-2393/1, although quite different, are both excellent, and should be made of serges or cheviots.

The other dresses shown are for afternoon wear. Velvet, charmeuse, crêpe, duvetyn, and plain velours are the materials used for them, combined with lace or tulle vests and frills, and with fur, of which skunk and fitch are the favorites. Girdles, broad of width and soft of fabric, are completed by a broad bow or a single flower.



Nos. 2392/1-2393/1

The triple skirt and deep vest are good features of this cloth dress



Nos. 2356/1-2357/1

The width at the hips is achieved in a simple as well as smart way



Nos. 2400/1-2401/1

A skirt cut in one piece which gives the effect of a separate tunic



Nos. 2398/1-2399/1

This waist and flaring tunic adapt themselves to cloth, velvet, or silk



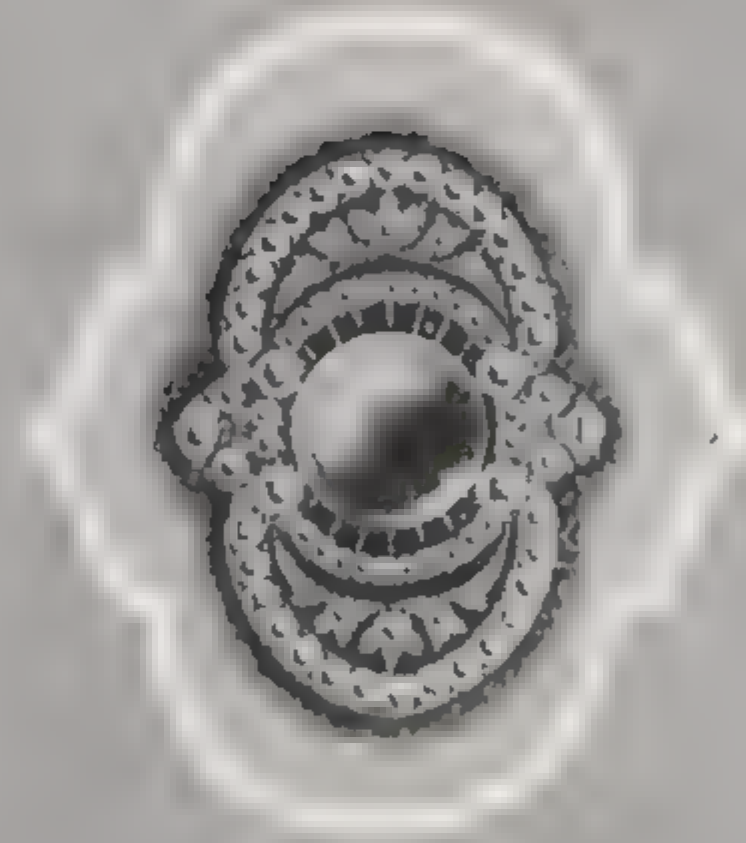
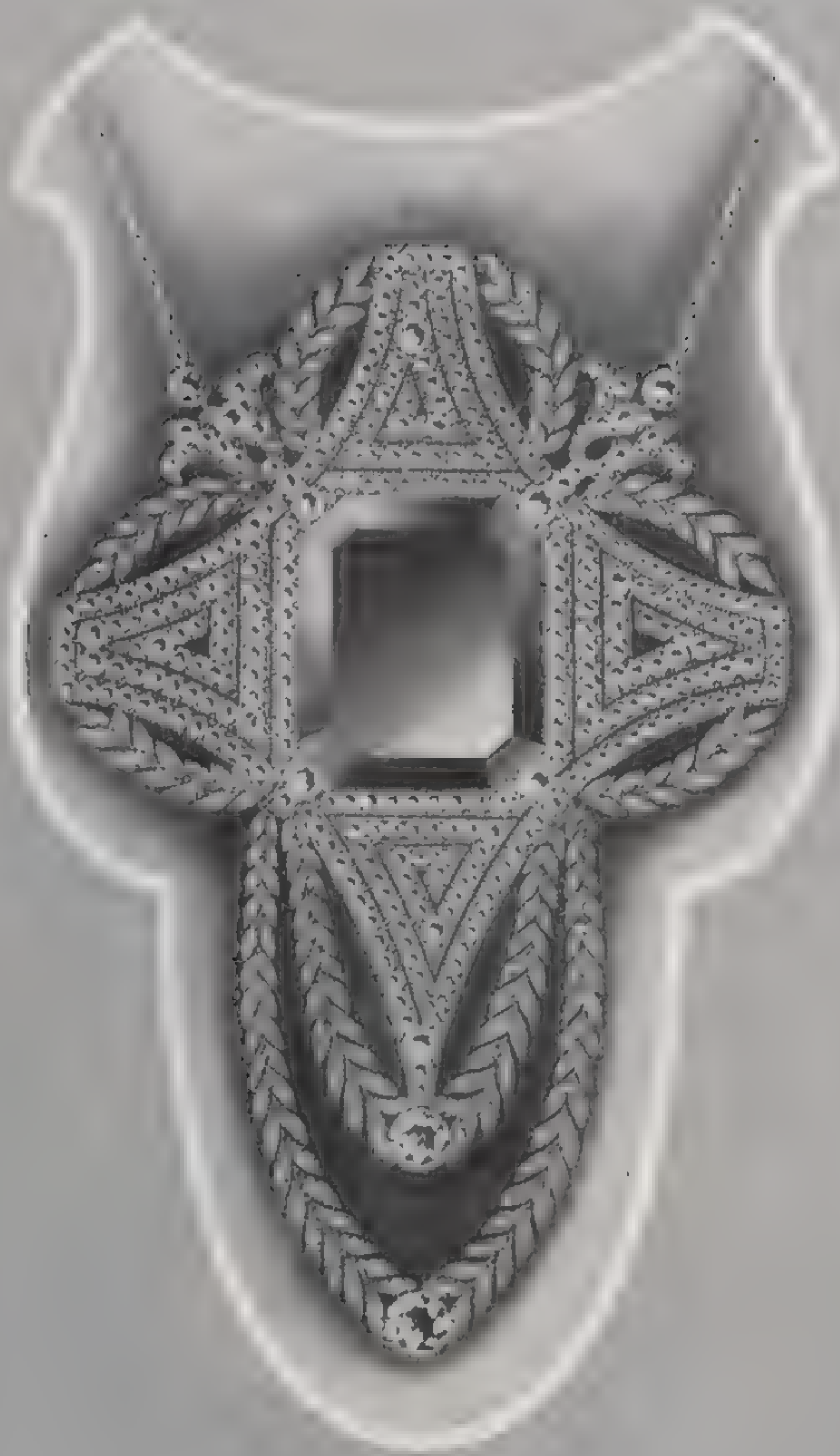
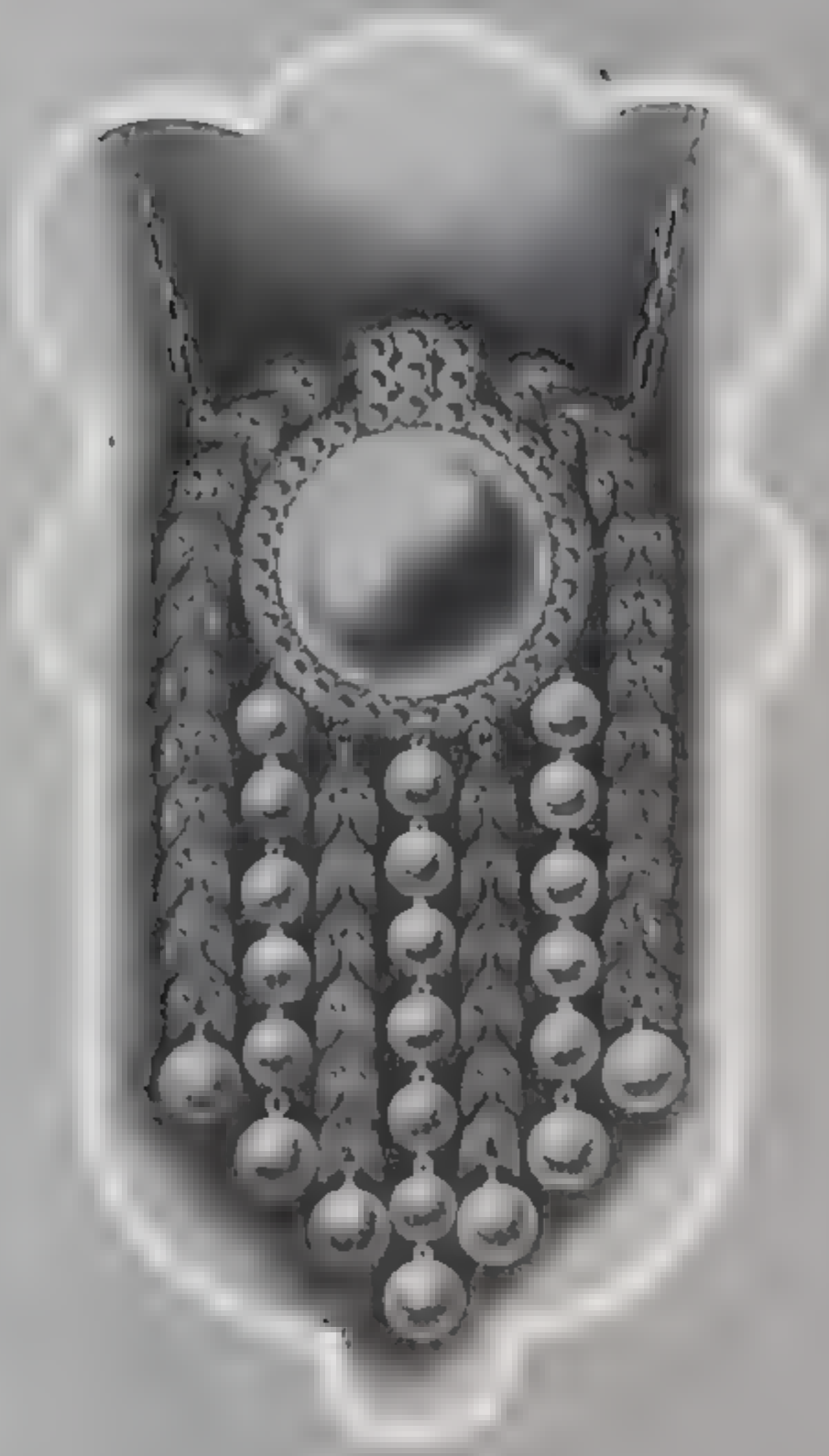
Nos. 2394/1-2395/1

A model which shows more conservative adaptations of the latest modes



# Fashionable Jewelry

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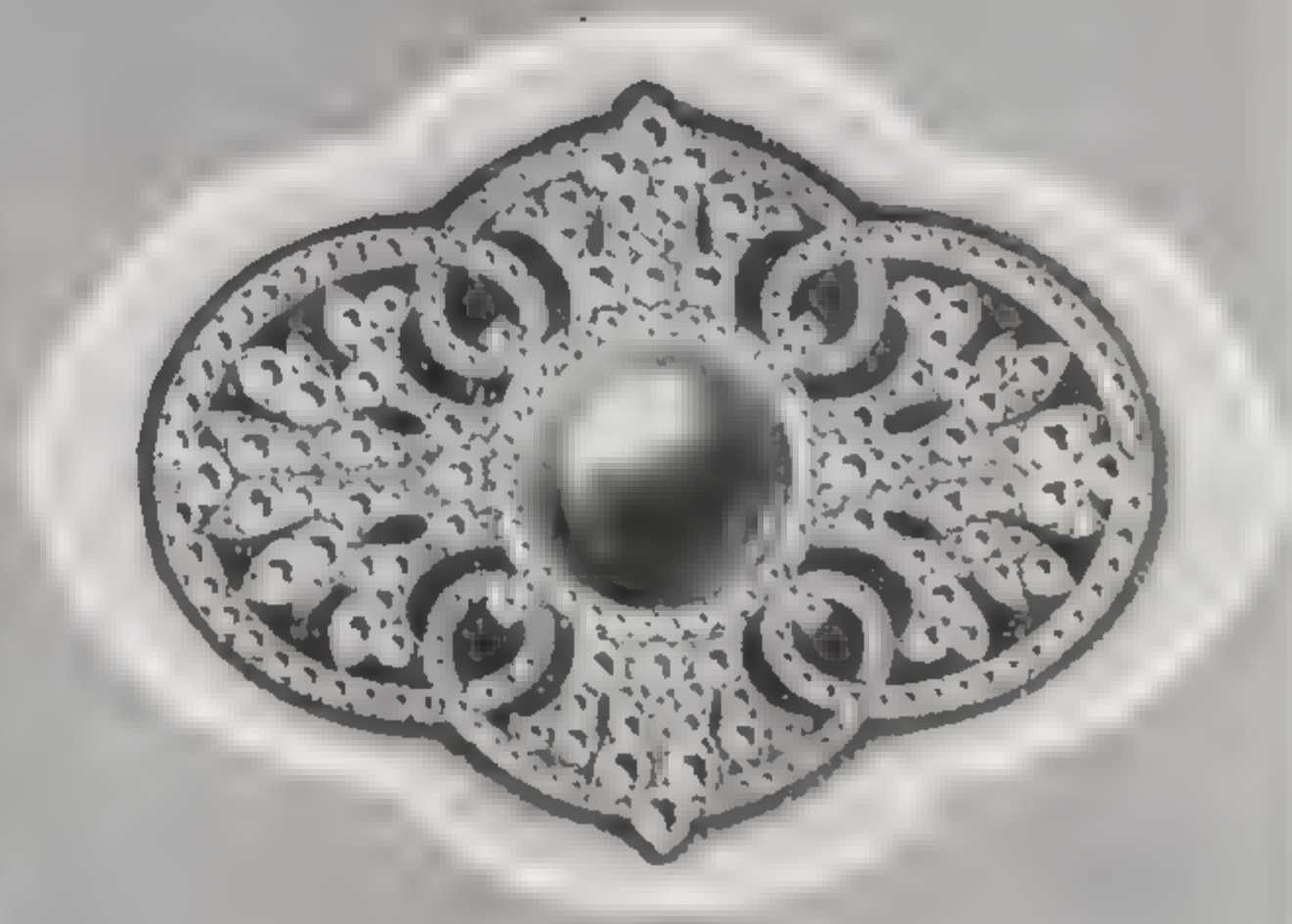


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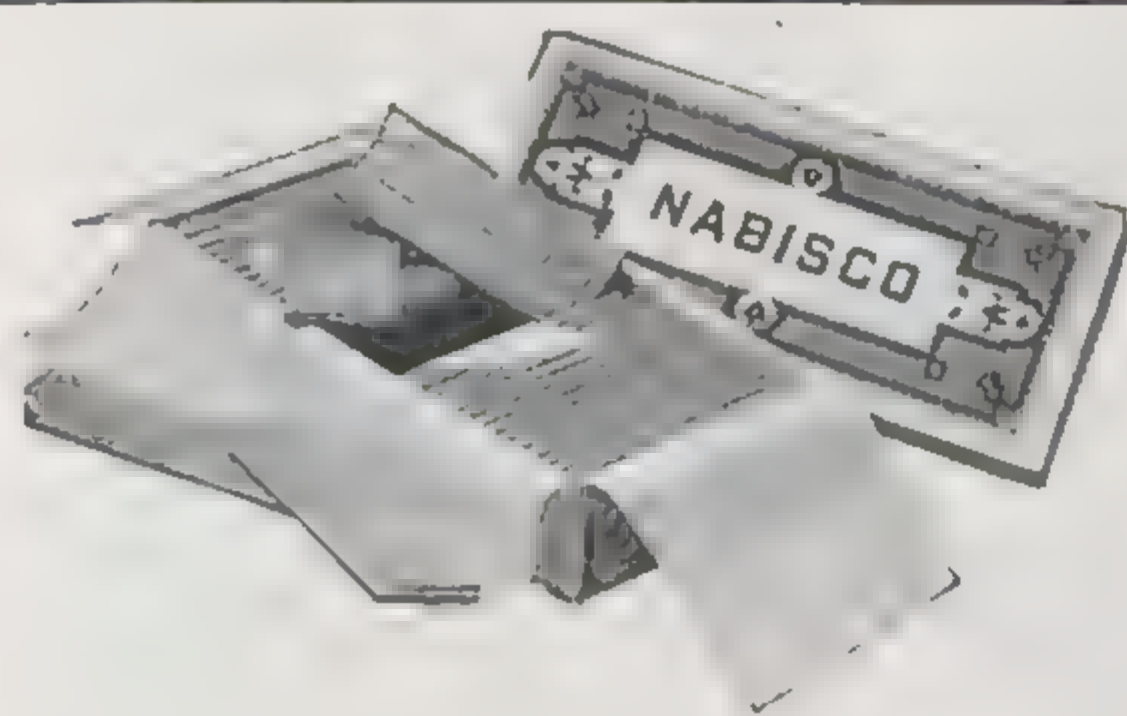
**A** PART from great beauty and intrinsic value, Tecla jewelry has the distinction of being individual; no design is duplicated—a fact which considerably enhances its value for gift purposes, and adds to the pleasure of ownership.

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## SMART FASHIONS for LIMITED INCOMES

(Continued from page 43)

pattern, and it is in a style which can be counted upon to be smart for a reasonable time to come. This is an excellent model, but it would be advisable for the woman with a limited income to choose for it some more practical material than duvetyne, which is not very durable.

### COMPLICATED SIMPLICITY

The fourth suit shown at the upper right of page 43 looks complicated, but if cut properly it is not difficult to put together. It is really quite conservative in outline and is a boon to the woman who does not fancy herself in the shortened jackets. Blue duvetyne with a sort of brocaded black stripe was used for the original model of this suit. It fastened under big, black, crochet buttons and was collared and cuffed in civet. The skirt was quite plain and the fitted tunic was without any fulness at the hips.

The wrap model shown in the third sketch at the top of page 43, is one of the simplest models of the season, and, at the same time, one of the very best. It is without a yoke and has that flatness about the shoulders which is a feature of smart models. It flares well out below the hips in soft, deep folds that are voluminous without being bulky. Such a coat is appropriate either for a daytime or an evening wrap. The orig-



*Far smarter than an over-trimmed or a cheaply-trimmed frock is the one which dispenses with all trifling elaboration*



inal model was of a finely checked, brown tweed, and was lined with ribbed silk and collared in raccoon. A very moderate amount of material is required for this coat, and one could make a lovely evening coat like it of the green or old-blue, metal-embroidered materials which are often on sale at reduced prices at this time of the year. Such materials come in double widths and have been reduced in many cases from \$18 and \$20 a yard to less than half those prices. This coat would thus not be expensive, especially if one had some odd pieces of fur that could be used for the collar and cuffs.

### AN UNPRETENTIOUS FROCK

Nothing could be less pretentious than the charming little frock shown at the top of this page. It eliminates every superfluous detail, and for this reason is just the kind of frock that the woman who can not afford to have many gowns most needs. Worn under a fur coat it will answer winter afternoon requirements, and in the spring will serve admirably as a frock for general wear. The material of the original frock was black taffeta, and it had a black velvet girdle and an upstanding frill of cream net. The ornament was of black and dull blue beads, and there were glimpses of a dull blue lining inside the velvet sash.

A new combination of black velvet and gold-colored taffeta makes the gown shown at the bottom of the page especially interesting. The frock is of velvet, the crushed girdle of the taffeta, and the flower of gold gauze centered in black. The lace edging and the tiny piece of

*Gold-colored taffeta and black velvet; an admirable combination for the expensive afternoon frock of a small wardrobe*

(Continued on page 68)



# The January White Sale at GIMBELS

**C**—CREPE DE CHINE NIGHTGOWN, \$5.50—Kimono style, inset and edged with thread lace. Pink, white and light blue.

**D**—REPRODUCTION OF A PARIS NIGHTGOWN, \$2.95—Empire style with waist-line indicated by clusters of fine tucks between ribbon run eyelets; beautifully trimmed with Valenciennes lace.

**E**—FRENCH NIGHTGOWN, \$3.50—Fine lingerie cloth, exquisitely hand embroidered.

**F**—REPRODUCTION OF A PARIS NIGHTGOWN, \$1.95—Dainty nainsook, with Empire yoke and short sleeves entirely of Valenciennes lace.

**A**—FRENCH CHEMISE, \$2.25—Dainty nainsook; hand embroidered and hand made; ribbon run.

**B**—FRENCH PETTICOAT, \$3.00—Fine nainsook; hand scalloped and adorned with border of hand embroidered dots.

**G**—FRENCH CHEMISE, \$2.00—Lingerie cloth, with ribbon shoulder straps; hand embroidered and made by hand.

**H**—COPY OF PARIS PETTICOAT, \$3.75—Nainsook, trimmed with a profusion of Platte Valenciennes lace and a large ribbon bow.

**I**—CREPE DE CHINE UNDERBODICE, \$1—Trimmed with shadow lace; ribbon shoulder straps. Pink, white, light blue.

**J**—PETTICOAT, \$1.95—Nainsook, trimmed with ribbon embroidery and lace.

**K**—FRENCH DRAWERS, \$1—Nainsook, hand embroidered and finished with ribbon run casings.

**L**—FRENCH COMBINATION, \$4—Hand embroidered and hand made; Princess or waist-line style.

**M**—CREPE DE CHINE COMBINATION, \$3.95—Trimmed Valenciennes lace. Princess or waist-line style. White, pink.

**N**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**O**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**P**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**Q**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**R**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**S**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**T**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**U**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**V**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**W**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**X**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**Y**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**Z**—FRENCH CHEMISE, \$1—Beautifully hand embroidered.

**La Markette**  
Corsets \$4 50  
In a new model, with low bust and long hips, as illustrated "K." White or pink brocade.  
Other models in coutil at \$2.50.

**Our Mid-Winter Catalogue**  
which contains many illustrations will be sent upon request.

Broadway and Thirty-third St., **GIMBEL BROTHERS**, New York, N. Y.





## Suggestions for Weddings

SEND us the color scheme for your wedding, the number of guests expected at the reception and the size of the bridal party, and we will be pleased to send you suggestions of DEAN'S latest New York ideas.

These will include prices of DEAN'S famous Wedding Cake in boxes with monograms of distinctive design, the Bride's Cake, containing special gifts, unusual favors for the bridal party, cases for ices, special confetti, the bride's cake knife, the marriage service book and wedding certificate, the wedding gift record, etc.

Established  
Seventy-four  
Years

*Dean's*

628 FIFTH  
AVENUE  
New York



L'odeur exquise de parfum Djer-Kiss est le secret de sa vogue.  
—Kerkoff, Paris

TRANSLATION: "The exquisite fragrance of Djer-Kiss Perfume is the secret of its vogue."

*"Djer-Kiss"*

Djer-Kiss is made in Paris. Kerkoff produces this wonderful French odor in all the luxuries of the toilet table.

Djer-Kiss Perfume  
Djer-Kiss Toilet Water  
Djer-Kiss Soap

Djer-Kiss Face Powder  
Djer-Kiss Talcum  
Djer-Kiss Sachet

A sample of extract and face powder will be sent on receipt of 10c. Try them.

ALFRED H. SMITH CO., Sole Importers, 37 West 33d Street, N.Y. City

## SMART FASHIONS for LIMITED INCOMES

(Continued from page 66)

lace at the front of the waist have a gold mesh. If velvet does not seem to be a wise selection for the woman with a limited income, this frock may be developed in chiffon or silk.

### A WELL-MADE, READY-MADE BLOUSE

It is difficult to find, at a reasonable price, a smart, plain blouse for everyday wear. At the expensive shirt-makers there are many good models, but low priced ones are exceedingly rare. However, the model shown in the sketch at the top of this page meets all these requirements, and is one which even the woman who spends extravagant sums of money on her clothes would be pleased to have. Its simplicity will appeal to a discriminating taste, and the material—white, washable louisine—is practical as well as attractive. The back of the blouse is quite plain, and the slight fulness at the front is shirred with one thread under the shoulder seam. Sleeves are seldom well cut in a ready-made blouse, but those in the model shown are the exception which proves the rule. They are finished with a smart, turn-back cuff which fastens under two crocheted buttons. A slightly rolling collar finishes the V-neck opening. This is an ideal shirt for country wear with a tweed skirt, and is appropriate for wear under the jacket of a street suit. This waist is quite as smart as many waists which sell for three times its price, which is \$5.75.



The elusive, well-made, ready-made blouse for wear under the street suit

### ADJUSTABLE TUNICS

The tunic is a good friend to the woman with a limited income. Now that it is adjustable, it makes possible such delightful changes in the wardrobe that the woman of small means should profit by its possibilities. There is no daytime nor night-time frock that will not lend itself to the blandishments of the separate tunic; from tailored suit to ball gown it works transformations that delight. Sketched at the lower right on this page is a blue serge skirt with a short jacket braided in dull red. This gives a trig suit for the morning walk, while for lunching at a hotel or for an afternoon call, the Roman-silk tunic shown, with its fetching, big bow in the back, may be added. The colors of the silk are old-rose and dull blue. Should this give too broadening an effect for the figure, a plain, black satin tunic, hemmed as this one is with blue serge, could be substituted.

The subject of the drawing at the lower left of the page is a tunic

which lightens a plain, satin skirt into a ball gown or evening frock. Think of the advantage of this to the girl who can barely manage to obtain three evening gowns, and yet who very much needs a useful restaurant and theatre frock that she may not crush a nice, crisp ball gown in a crowded seat at the play. The tunic disposes of her difficulties. By its addition or subtraction, she has one gown for two uses. Pink satin and tulle were the materials of the model from which the one illustrated at the lower left was sketched. It was trimmed with old-gold roses and a brown velvet ribbon. A white gown with a black tunic, cherry ribbons, and silver flowers would be charming.

The sketch in the middle at the bottom of the page is of a tunic designed to elaborate a severely simple frock into an afternoon costume. Mahogany is the color of the plaited, charmeuse skirt and the plain waist. This gives the sort of gown that is not too pretentious for wear when entertaining a few friends informally at luncheon. For more ambitious occasions the tunic of mahogany-colored chiffon, banded with a wide strip of charmeuse or of skunk and girdled with old-blue brocade, can be slipped over the skirt and readily attached.



To slip over a plain skirt on an ambitious luncheon occasion comes a tunic of chiffon, fur trimmed

An adjustable tunic transforms a plain satin skirt into a theatre skirt

A tunic of Roman-striped silk turns a shopping suit into a costume



# Best & Co.

Commencing Monday, January 5th, 1914

## ANNUAL JANUARY SALE

*of Fine French Handmade Lingerie  
for Women, Misses and Children*

FOR years we have held this *once a year* selling event of the most wanted underwear at the most wanted prices.

FOR 34 years our children's underwear has been the *acknowledged standard* in material, workmanship and size.

WE are building a reputation for Women's Fine Lingerie on the same foundations of style, workmanship and material at moderate prices.

Prices are  $\frac{1}{4}$  to  $\frac{1}{3}$  less for this sale

SPACE ALLOWS MENTION OF ONLY A FEW NUMBERS

Women's French Gowns, embroidered sleeve and yoke. \$1.59

Women's French Gowns, laundered. Elaborately embroidered \$2.95

Women's French Combinations, princess style, embroidered. \$1.75

Women's French Combinations, several styles. \$3.95

Women's French Combinations, several styles. \$6.50

Women's French Petticoats with embroidered sprays above scallops, three styles. \$1.95

Women's French Chemises, hand-made, embroidered, twelve styles. \$ .95

Women's French Chemises, many Irish Lace medallion trimmed, ten styles. \$1.95

Women's French Drawers, hand-made, embroidered, ten styles. \$ .95

Women's French Drawers, embroidered and lace trimmed, five styles. \$3.95

Misses' French Gowns, Kimono Sleeve, two styles. \$1.95

Misses' French Skirts, double hem scalloped, lengths, 32 to 36. \$1.45

Children's French Baby Waist Skirts, Scalloped ruffle, feather-stitched.  
1 to 3 yrs. \$ .89  
4 to 8 yrs. 1.25

Children's French Drawers, lace trimmed ruffle, feather-stitched.

2 to 4 yrs. \$ .89

6 to 8 yrs. .99

10 to 12 yrs. 1.29

14 to 16 yrs. 1.49

Children's French Knickers, scalloped ruffle.

2 to 4 yrs. \$ .55

6 to 8 yrs. .75

10 to 12 yrs. .95

Children's French Nightgowns, rucks and feather-stitched yoke.

6 to 10 yrs. \$1.50

12 to 16 yrs. 1.95

Children's French Baby Waist Skirts, laundered, embroidered ruffle.

1 to 3 yrs. \$1.75

4 to 8 yrs. 2.25

Mail orders will be filled on these goods as long as garments are in stock. Customers are urged to call if possible.

Included in this sale is a most complete showing of fine domestic lingerie for women, misses, and children.

We are showing the largest, most complete, and most varied stocks of children's underwear in New York City.

100-PAGE WINTER CATALOGUE AND SEPARATE BABY BOOK MAILED UPON REQUEST

FIFTH AVENUE

- At Thirty-Fifth Street -

NEW YORK

Telephone 1234 Greeley



## In sixty years no Sale like this at "The Linen Store"

**A**T our Annual January Sales heretofore it has been our custom to select certain lines on which we made important reductions.

In addition to these important reductions this year we will allow an extra 10% on every article in our entire range of Housekeeping Goods.

*This means that in many cases the reductions will amount to as much as 30%.*

Because of this, every one of our 400 patterns in Table Linen is reduced at least 10%.

And "reduced prices" at "The Linen Store" means reduced prices. Every one knows that!

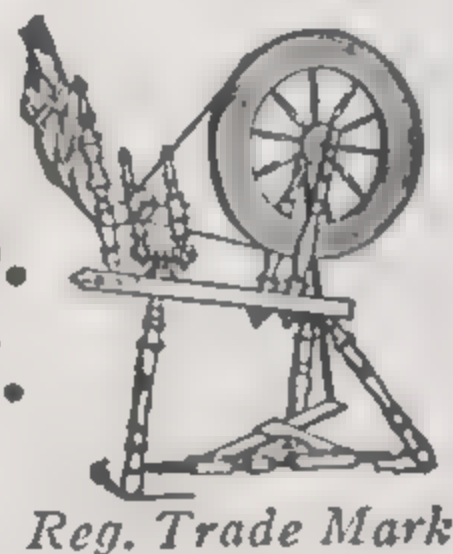
A price of "\$4.00 reduced from \$5.00" means that the price is really reduced from \$5.00 and that \$5.00 is our regular price and fair value anywhere.

We are as careful regarding the integrity of our advertising as we are about the reliability of our Linens.

The sale includes Table Linens, Bed Linens, Towels, Bed Coverings, Lingerie, Neckwear, Women's Outer Garments, etc.

*Illustrated Booklet quoting prices in detail, free on request.*

**James McCutcheon & Co.**  
Fifth Avenue, 33d & 34th Sts., N. Y.



Reg. Trade Mark

# Crocker

MOURNING SPECIALTY HOUSE

**Hats, Gowns, Waists, Veils, Neckwear**

*The Only House in New York Catering Exclusively to This Class of Trade*

Strictly high class. No competition, as our designs are our own, and materials our own importation.

**Our Best Models in Black Reproduced in White**

New Location  
**Crocker Building, 375 Fifth Ave. at 35th St.**

Formerly 5th Ave. at 37th St.

Boston: Crocker Building, Copley Square



## THE FINE ART of COBBLING

**P**ARIS for hats, Paris for gowns, Paris for feathers and furbelows, but for shoes—who ever thinks of going to Paris for shoes? With calm superiority we fill our foreign trunks with native shoes and fortify ourselves against any chance, should our sojourn be prolonged, of being forced into wearing one of those bulbous-toed affairs known on the Avenue de l'Opéra as the "genuine, American-made model." Yet, despite the sufficient reasons for prejudice against French cobbling in general, there is one cobbler in Paris whose work is beyond reproach. A large proportion of the millionaire Americans who wander over Europe is shod by Yantorny, a cobbler who keeps a remarkable shop directly in the center of the smart shopping district of Paris. An Italian by birth, a Parisian by adoption, and an artist by training and inheritance, Yantorny's theories about the human foot and how it should be shod are unique—and eminently satisfactory.

### A NEGLECTED ART

Although of all the accessories of dress shoes are the most difficult to make in a satisfactory and artistic manner, Yantorny justly avers that throughout the history of fashion less attention has been paid to their designing than to that of any other article of wearing apparel. A glove is made in the form and follows the natural outline of the hand itself, but to follow in leather the outline of even the prettiest foot is to attain an unsatisfactory result. Yet, the shoe must fit the foot.

For years Yantorny has worked over this extremely difficult problem, and now a shoe has become to him what the picture is to the painter and the statue is to the sculptor. Given any foot, be its eccentricities what they may, he can do with it what he wills, or what the owner wills. One unique feature of the Yantorny shop is that it "shoes by the year," which means that an entire year's bill must be paid before the first pair of shoes is ordered. This formality over, one may consider oneself shod for twelve months to come—but not for less than \$1,000. Every boot, shoe, slipper, and mule is designed and made individually. First, a pair is made by measure; is fitted and altered to serve as a pattern; and afterward thrown aside as useless.

Displayed in a show-case of a salon in Yantorny's shop are some few models, subject, of course, to change when ordered. There are slippers for evening wear made of cloth-of-gold and

covered with fine, tinted net, delicately embroidered in green. Little, round buckles of emeralds and gold, three on each slipper, are slipped over a narrow, crushed band of the gold cloth. Other wonderfully smart slippers seem at a first glance to be made of shot velvet, but a closer observation proves the material to be the soft plumage of a bird's breast. The iridescent green and brown feathers are molded over the slipper form to look as smooth and rich as the most perfect, supple velvet. Beside the slippers some charming little mules were recently displayed. One pair, of white satin embroidered in diamond-shaped figures of gold and pink, was lined with pale pink satin, and adorned with great fluffs of white marabou and ostrich which made the two look like the little, winged slippers of fairy lore.

### UNIQUE TRAVELING CASES

In addition to making shoes, Yantorny makes the boxes or trunks in which they may be kept or packed for traveling. Long, narrow boxes of pigskin, seal, or suède, lined throughout with shirred velvet, afford space for twelve or fifteen pairs of shoes. These boxes are shaped much like croquet boxes and are provided at both top and bottom with curved, velvet partitions. The partitions fit tightly about the tops of the shoe trees, or of the shoes themselves, which are held in place by velvet bands attached to the bottom of the trunk and fastened across the insteps. These boxes are not only made to order, but are made to the exact measure of the shoes which are to be encased in them.

Although parasol and umbrella trunks can, by no stretch of imagination, be classified as "shoes and their accessories," they are, none the less, a product of Yantorny's establishment. These trunks are merely long, rounded, satin-lined, leather cases, which stand breast high and open like wardrobe trunks to show curved racks at both top and bottom.

Lately it transpires that having spent the greater part of his life cobbling for art, and for mere money, Monsieur Yantorny is planning to cobble henceforth for fame and for posterity. In other words, save in the case of some favored few, he is going to stop shoeing Americans and to establish two museums of shoes, one in Paris, and later, one in New York. In these museums he expects to show shoes of every epoch since mankind first discovered the necessity of shoes; from those with soles of bark or hide, down to those of the present day—shoes, in fact, as they were, as they are, and as they should be.





## A PERFECT FIGURE MAY BE YOURS

Your appearance depends greatly upon your figure. The beauty of your figure depends largely upon you.

### How to Perfect Your Figure, Reduce or Increase Your Weight

Devote fifteen minutes daily to my system and you can weigh what Nature intended. You can reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped. It can be concentrated on your hips, waist, limbs or any other portions of your body.

It tends to make a figure perfectly proportioned throughout—a full, rounded neck; shapely shoulders, arms and legs; a fresh complexion; good carriage, with erect poise and grace of movement.

### You Can Improve Your Health

My system stimulates, reorganizes and regenerates the entire body. It helps transform the food into good, rich blood. It strengthens your heart, lungs and other organs, conquering all weaknesses and disorders, and generating vital force.

My latest book, "The Body Beautiful," should be read by every woman, and I will send it to you free. It explodes the fallacy that lack of beauty or health cannot be avoided. In it I explain how every woman can be VIGOROUS, HEALTHY and ATTRACTIVE.

I have practised what I teach. In childhood I was puny and deformed. I have overcome all weaknesses by my own natural, drugless methods. Millions of people have seen in me a living demonstration of my unique system of health culture and body-building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality or in any other respect not at your very best, I can surely be of service to you.

### My Guarantee

With my free book, "The Body Beautiful," which is fully illustrated with photographs of myself, explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

Send two-cent stamp for  
"The Body Beautiful"  
and Trial Plan to-day.

**ANNETTE KELLERMANN**

Suite 912-V  
12 W. 31st Street  
New York

The guaranteed Physical Culture  
Course; money back after trial  
if not satisfied.

*Goodwin* Corsets and Lingerie  
Telephone, Murray Hill 3293  
373 FIFTH AVENUE - - NEW YORK

## ANNOUNCES

The Usual Mid-Year Sale

of

# Goodwin Corsets

at

## One-Third Off Regular Prices

This sale includes samples and slightly soiled goods in all sizes and lengths, front or back laced; in imported and domestic materials, plain and fancy patterns.

Goodwin Corsets are fitted to the individual, and the necessary alterations will be made during this sale without charge.

Avail yourself of this opportunity, if you have never worn a Goodwin Corset, for it assures comfort to the point of luxury; brings out the best lines of a woman's form and permits perfect freedom for all the activities of life.

CHICAGO  
57 E. Madison Street  
KANSAS CITY  
406 Waldheim Bldg.

LOS ANGELES  
602 Title Guarantee Bldg.  
SAN FRANCISCO  
330 Sutter Street

# RUSSEK'S

362 Fifth Avenue (Opposite Altman's)

## A January Sale of Fine SEAL COATS

At Unheard of Reductions

### Hudson Seal Coats

(Dyed Muskrat)

**75.00** Formerly \$150.00

New Mandarin model, made of finest quality foreign dyed pelts.

### Hudson Seal Coats

(Dyed Muskrat)

**95.00** Formerly \$190.00

Model as above, but trimmed with Ermine, Fitch or Skunk.

## Trimmed French Seal Coats

New model, collar and cuffs of contrasting furs, value \$100 **50.00**

All Sizes - - Mail Orders Filled Promptly



Exact  
model  
as  
shown  
here

What My Own  
PREPARATIONS  
Have done for me  
They will do  
FOR YOU



These are the preparations that I have been using personally for the past fifteen years. They have been and are being put up by my own chemist, in my own laboratory, and under my personal direction.

I offer them to women who value Youth and Beauty, with my personal assurance that they are absolutely pure, thoroughly reliable and delightfully efficient

*Lillian Russell*

### My Own Skin Nutrient

will nourish your skin and give it an exquisitely refined texture.

Price \$1.50

### My Own Smooth Out

will smooth from your face those little wrinkles that annoy you.

Price \$1.50

### My Own Skin Rejuvenator

will circulate the blood and revive old tissues.

Price \$1.50

### My Own Cleansing Cream

will cleanse and whiten your face.

Price \$1.00

### My Own Purity Face Powder

very pure and of a healing quality.

Price \$1.00

### My Own Lip Rouge

will impart the color nature intended your lips to have.

Price \$ .50

**LILLIAN RUSSELL'S  
BEAUTY BOX, \$5.00**

Containing all of the above preparations neatly and attractively packed.

Ask for any of the above at the Smart Shop in your city, or I will send them from my own laboratory, on receipt of price (add 15c postage).

**LILLIAN RUSSELL**  
2160 BROADWAY, NEW YORK

**Caution:** These are the only toilet preparations which are authorized to use my name or likeness, and have my indorsement.





## Smartest of Coiffures

"The Bandeau" Coiffures impart to the hairdress—dress your own hair whatever way you wish—something of that indescribable air always associated with youth. Yet there is no Hairdressing more classically dignified. It is as pretty with your hair in Pompadour style as when Parted.

"The Bandeau Braid" (one illustration illustrated) is a six-strand design, while "The Bandeau Twist" is in four strands.

Choicest of Natural, Wavy Hair matched to your own hair perfectly, whether your order is given by letter or at a personal call. "Fifty-four Years of Success" makes this Guarantee worth while.

Send for folio of beautiful plates, "The Bandeau Coiffures."

506 FIFTH AVENUE **A. Simonson** NEAR 42d STREET, N.Y.  
Specialist in Hair Goods

**Jaeger**  
Sanitary Woolens

## WOOL

—natural, porous, undyed, Jaeger Made Woolens are the most practical, most healthful and most comfortable of all fabrics for men's and women's underwear—keep the warmth *in* and the cold *out*, and maintain an equable temperature. Permit ventilation and absorption, and prevent chills, coughs and colds. Endorsed by the medical profession.

Jaeger Woolen sweaters, coats, caps, reefers, etc., for outdoor wear  
Write for the facts about Jaeger Woolens



## Dr. Jaeger's S. W. S. Co.'s Own Stores

New York: 306 Fifth Ave., 22 Maiden Lane  
Brooklyn: 504 Fulton St. Boston: 324 Boylston St.  
Phila.: 1516 Chestnut St. Chicago: 126 N. State St.  
Agents in all Principal Cities

## MOTOR NOTES

### Electric Cars Arch Their Doors to Accommodate Feminine Head-Gear, and Increase Their Storage Space and Charge Capacity to Meet the Demands of Touring

IT has been stated many times that the styles of women's clothes influence the designs of motor cars. Whether or not this is merely a press-agent story can best be decided by the consciences of the women themselves, but it is certain that the enclosed body recently designed by one of the manufacturers of electric vehicles meets the requirements of the prevailing style of feminine head-gear. The portion of the roof over the doors is arched to afford greater headroom, and the graceful curve thus formed adds not a little to the appearance of the body as it serves to relieve the straight, monotonous lines which are a feature of the ordinary, flat-roofed car of former designs.

#### AN IMPROVED ELECTRIC TOURING CAR

For several years electric roadsters that in general outline closely resemble gasoline cars have been on the market, but it has remained for the late electrical show to introduce the electric touring car with a charge capacity sufficient to make it practical. In every detail—at least as far as appearance is concerned—this vehicle is a counterpart of the gasoline touring car which accommodates five passengers. The steering-wheel is placed at the left, the forward seat is enclosed by fore-doors, and the batteries are placed in front of the dash, under a cover that closely resembles a motor hood. The speed is sufficiently high to make this electric car suitable for "safe and sane" touring, and through the improved construction of motors and batteries, the mileage obtainable from a single charge has been materially increased.

#### A SMART COUPÉ AND A NEW WINDSHIELD

One of the neatest and smartest equipages which has been seen on Fifth Avenue for some time is a gray, inside-driven, gasoline coupé that is distinctly individual. It is in the latest, 1914 model of a well-known make, is provided with electric lights, an electric starter, and an electric gear shift, and dispenses entirely with the change-speed hand-lever which was formerly found at the side of nearly every gasoline car. Although there is no seat in front for a chauffeur, this coupé is similar to the landaulet in that the top and sides can be folded back to form an open runabout. The glass front remains in position when the car is open and forms a novel windshield. Instead of a straight pane of glass extending along the top of the dash, the glass front of this unique coupé is V-shaped, and is made in two sections so that either side may be regulated independently. In other words, the front consists of two separate windshields, set to each other at an angle of about one hundred and twenty degrees. This makes it possible to adjust the ventilation to suit a person who occupies either end of the seat inside the car, whether the top is open or closed.

That manufacturers of American automobiles and accessories may still profit

by an occasional idea introduced by their Continental contemporaries is evidenced in the number of foreign devices that are represented in this country. One of the latest of these is a novel, tonneau windshield, which is very rarely seen in America at present. The ordinary windshield does not protect the occupants of the tonneau sufficiently, and, for this reason, a supplementary windshield of some sort is often attached to the back of the front seat. The new device in question, instead of being attached rigidly to the back of the front seat, is mounted on a moveable bracket and is so shaped that wing-like sides project toward the rear and afford excellent protection to the occupants of the tonneau. As this rearward projection would interfere with the entrance and exit of the passengers from the tonneau, the windshield is made so that it will swing on its mounting with an action similar to that of the latest type of telephone-booth door. The shield may easily be tilted to any position which seems desirable, as it is operated by a thumb nut and a simple clamp. The entire shield and its mounting may be removed and folded into a small space when not in use.

#### UTILITARIAN DESIGNS

Designs that on the surface appear freakish often have a utilitarian origin, and this is especially true of motor car bodies. Since the advent of the "stream-line" body with the smooth sides which relegated all running-board impedimenta to special spaces provided for the purpose under the floor, under the seats, or at the rear of the tonneau, designers have eagerly seized upon the idea of making practical use of every inch of available space. This was especially demonstrated at the recent automobile show in Paris, where several bodies were exhibited that were unique in many particulars. In order to obtain the desirable long, low, "racy" effect, these bodies projected an appreciable distance beyond the back of the rear seat. The space thus gained was divided into three compartments, any one of which could be reached easily from the rear seat, and each of which was sufficiently large to accommodate a moderate-sized hat. Each compartment was covered with a separate lid, upholstered and finished to correspond with the portion of the body which it adjoined.

In this style of car the space between the back of the driver's seat and the front of the tonneau compartment was about a foot wide, and this space was ingeniously utilized. Several compartments, including an attractive "bay window" with swinging doors—intended to house a decanter and glasses—were arranged in this space, and many a touring requisite could be stowed in one or the other of them. The upper right- and left-hand compartments were not entirely closed by their doors; instead, a semi-circular opening was left at the top of each through which articles could be inserted or withdrawn.

We admire, and wonder "what next?"







# *Annual Sale of*

## *Muslin Underwear, House Gowns, Kimonos, Silk Petticoats and Corsets*

Beginning Friday, January 2, 1914

*The Last Great January Sale to be Held in the Old Store*

Announcing this important yearly event, which presents the finest and largest assortment of Muslin Underwear and Kindred Garments to be seen in New York, we emphasize the fact that

*Much Lower Prices Than Usual Will Prevail in This Annual Sale*

with the object of making an effectual clearance of the entire stock before moving to the New Fifth Avenue Store.

*The sale of January, 1914, will be memorable for its magnificent values*

### *Muslin Underwear*

A large and varied assortment of styles, including

*Night Gowns, Combinations, Chemises,  
Petticoats, Drawers, Corset Covers  
and Princess Slips*

### *Imported French Underwear*

Showing dainty hand embroidery and lace trimmings, including Night Gowns, Combinations, Chemises, Drawers, Corset Covers and Princess Slips.

### *House Gowns, or Negligees*

For Boudoir, Breakfast or Travelling Wear of silk, or soft warm woolen fabrics, in light or practical colorings, beautifully fashioned in the following materials: crêpe de Chine, messaline, satin, albatross, novelty crêpes, eiderdown, blanket cotton crêpe and fleeced flannel.

### *Corsets*

Extensive showing of the most desirable models now so much in demand for fashion and comfort, made of all the soft and pliable materials, including plain batiste and coutil, fancy broché, brocade batiste in white and delicate shades of pink.

## *Removal Clearance and Annual Sale Household and Decorative Linens*

in which is involved nearly \$300,000.00 worth of the best linens obtainable, which must be disposed of before moving into the New Fifth Avenue Store—a combination of circumstances presenting buying opportunities unprecedented in our long years of linen selling.

Preparations extending over many months culminate in the presentation of unequalled assortments and values from the world's best linen markets.

*Lord & Taylor*  
New York



# Walpole Bros.

## Irish Linen Manufacturers

### JANUARY SALE

#### 15% Discount

From January 1st to 31st, we are offering our famous hand-loom Table Damasks and other household linens at 15% discount off the regular prices marked on the goods and as quoted in our general catalogue.

These linens are woven on our own looms in Waringstown, Co. Down, Ireland, and are guaranteed *every thread pure linen*.

The Madonna Lily, shown below, is one of our most successful designs.



No. 643. MADONNA LILY

NAPKINS			
5/8 x 5/8 yard	-	-	\$5.75 per dozen
3/4 x 3/4 yard	-	-	\$7.75 per dozen
CLOTHS			
2 x 2 yards	-	-	\$5.00 each
2 x 2 1/2 yards	-	-	6.25 "
2 x 3 yards	-	-	7.50 "
2 1/4 x 2 1/4 yards	-	-	6.75 "
2 1/4 x 2 1/2 "	-	-	7.50 "
2 1/4 x 3 yards	-	-	\$9.00 each
2 1/2 x 2 1/2 yards	-	-	7.75 "
2 1/2 x 3 yards	-	-	9.50 "
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2 1/2 x 4 yards	-	-	13.25 "

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\$2.50 to \$24.50 per doz.					
CLOTHS					
2 x 2 yards	-	\$2.50 to \$13.00	each	2 1/4 x 3 yards	- \$6.00 to \$23.00 each
2 x 2 1/2 yards	-	3.00 "	16.50 "	2 1/2 x 2 1/2 yards	- 4.50 " 22.50 "
2 x 3 yards	-	4.25 "	19.50 "	2 1/2 x 3 yards	- 5.50 " 27.00 "
2 1/4 x 2 1/4 yards	-	4.25 "	18.00 "	2 1/4 x 4 "	- 7.50 " 36.00 "
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Turkish Bath Towels	-	-	3.50 " 24.00 " "
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A S S E E N b y H I M

(Continued from page 33)

hear sermons and medical essays and diluted philosophy instead of mere drama. The other plays presented by the English actor and his company were not a bit better. Perhaps this was because he had nothing better to present. Perhaps the playwrights are played out. It is certainly true that one comedy by Haddon Chambers is just like any other comedy by him, that Barrie has become weaker than water, and that Pinero is stupid beyond words. Also we have been disappointed in Augustus Thomas, and the numerous women playwrights who made first successes are simply selling second editions of their former work.

There is a general lack of refinement in stage work. The picture houses are catching the interest of the people on the rebound. It is truly wonderful that, with all the artificial accessories employed by these enterprises, they yet succeed in putting a touch of real nature into their productions. True, the scenes of cowboy life are set more often than not in the hills back of the Palisades instead of in the Wild West, and although it is well known that "movie" shipwrecks occur not in mid-ocean but on the placid waters of Jamaica Bay, one sees water, water everywhere on the screen, and is satisfied. A tremendous advantage also lies in the fact that a weak picture play passes quickly, while a weak, legitimate drama is weakness long drawn out. There is so much action, even in a mediocre picture, that it does not pall upon the eye. Our sports, our large entertainments, our achievements of all kinds, are finding expression on the films, although the moving picture business is still in its infancy. The greatest fault of the moving picture drama is one which it has inherited directly from the legitimate drama—the fatal craze for imitation. Let one production of a certain class succeed, and immediately a dozen dozen lifelike imitations of it spring into public life. The day has come, however, for individuality in everything. The world is rich in it and is discovering every day new mines from which it may be drawn and put on the market.

#### THE SNARE OF THE MOVIES

Nor is it only the favor of the masses that is caught in the snare of the "movies." Last year I said that at no distant day those of us who had large town or country houses would not depend upon public performances, but would have our own theatres. Mrs. George Gould has been one of the first to adopt this plan. At Georgian Court, the Gould place at Lakewood, a comfortable, moving picture theatre was opened this autumn. There is no need for a cynical remark in regard to this, for moving pictures have really come to stay. The large moving picture managers are coining fortunes and will soon be millionaires several times over. The best actors are sometimes engaged in this profession, and there is not a star who is not open for an engagement to feature in "the movies," to make films of his or her particular successes. The "silent drama" is teaching us what the Italians, the French, and some of the Germans, who acquired it from the Latins, possess, and what we have heretofore lacked—the knack of pantomime. Pantomime is, after all, the major part of acting, and those who study for the stage always take a course in this art as well as in that of elocution. When Mr. Edison, or some other inventor, perfects the speaking pictures it will be a

blow, indeed, to the even now superfluous number of so-called legitimate theatres.

Soon, no doubt, we shall all be sitting down in our own moving picture theatres, and watching ourselves and our friends at their work and their play—playing golf, competing for a national tennis championship, riding at the Horse Show, playing polo, and going through a hundred other entertaining antics. And we and our friends will not in the least object to this twilight of publicity; in fact, we are learning not to fear the glare of full daylight notoriety. And this moral I may point with the case of Mr. Vincent Astor and Miss Huntington. I congratulate them on the sensible way in which they gave the announcement of their engagement to the public—with Mr. Astor's simple, graphic description of his fiancée as the typical American girl, and Miss Huntington's gracious willingness to pose for the photographers. When things are more generally done in this way we shall have better and more dignified photographs. After all, when we become prominent, in a social as well as in any other way, we are, in a sense, the property of the public, and should be willing to let it see (since it seems to care to see) how we live, how we spend our day, how we amuse ourselves, what we do for others, in order, perhaps, that we may educate it up to a higher standard. What we have, others can have if only they make the proper kind of effort, for when we thus lift the veil, which has been woven by imaginative newspaper writers, from our lives, it can be clearly seen that society is not a land apart, a paradise, and that we are very much like other people; the only difference is that, since we have greater influence and greater means at our command, we are able to accomplish greater things.

#### CONGRATULATIONS FOR SOCIETY

Here let me say that society is to be congratulated on the engagement of Mr. Astor and Miss Huntington. It is one of the most important—I might have said, the most important announcement of the waning year. The marriage of Miss Helen Gould and Mr. Finley J. Shepard, that of Miss Huntington and Mr. Astor, and that of Miss Steele and Mr. Devereux Milburn are alliances such as one likes to chronicle. America is still for Americans, and it is gratifying to know that all our interests and our fortunes are not to be shared by foreigners, and that our pretty girls and our wealthy men may make excellent marriages at home.

The White House wedding was also a notable event of the passing year. It was simple and dignified. It is difficult to arrange such an affair of semi-public interest, and perhaps the very lack of effort to make it anything else than an event such as would have occurred in the home of a college professor, a university president, or the Governor of a small state, or for that matter, in the home of a private citizen, was another tactful lesson in democracy.

I have written far into the night, yet now and then the whirr of a motor tells me that the city is not asleep. I may regret the fact that I do not hear the pattering of horses' hoofs—a romantic sound of the dead past—but I am glad at the same time that the poor beasts are warmly stabled. Perhaps before this new year is past, friends in flying machines will come tapping at my window as the raven tapped at the door of the morbid gentleman in Poe's immortal verse.







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### At Officers' "Mess" in INDIA

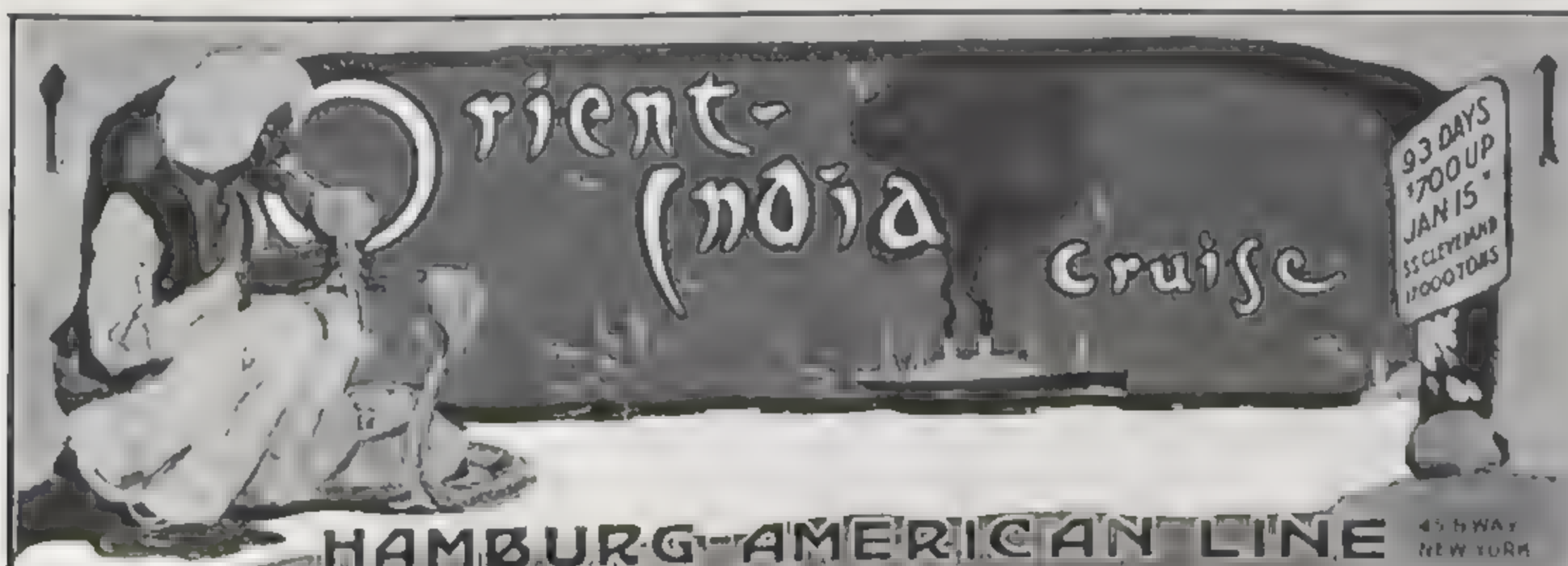
where native Prince meets the alien officer as brother, they *do* have one taste in common—acquired "at home"

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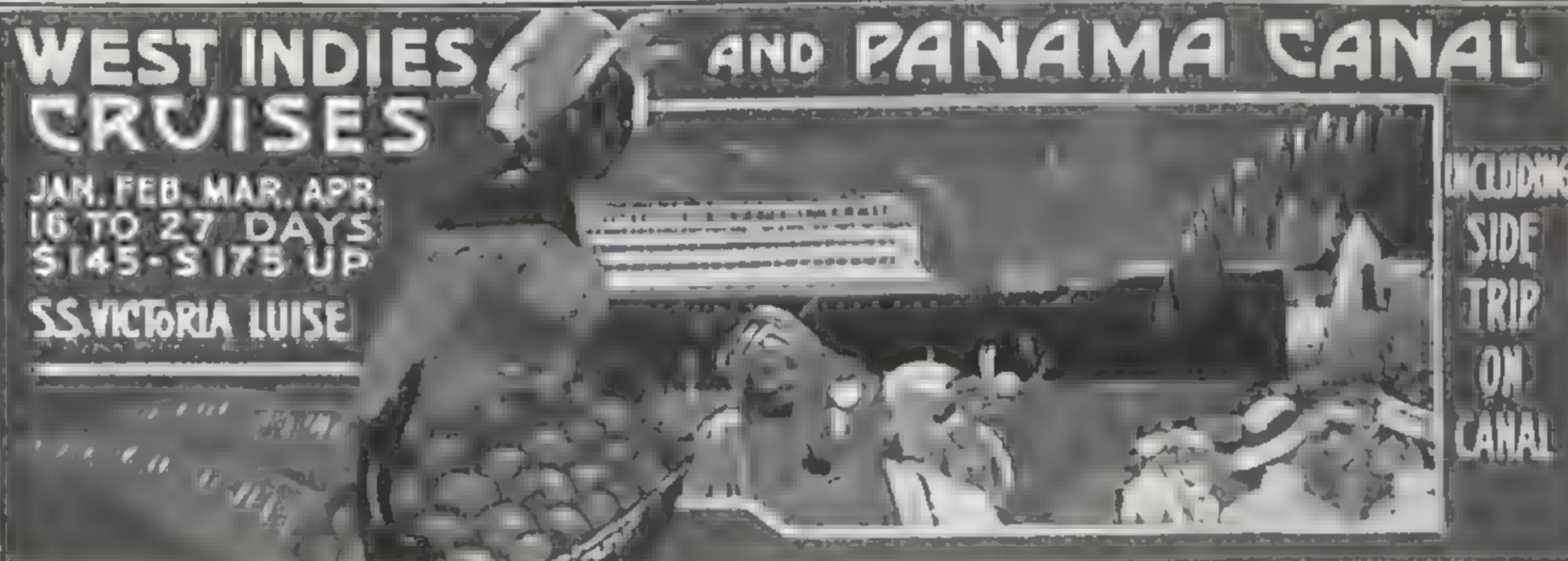
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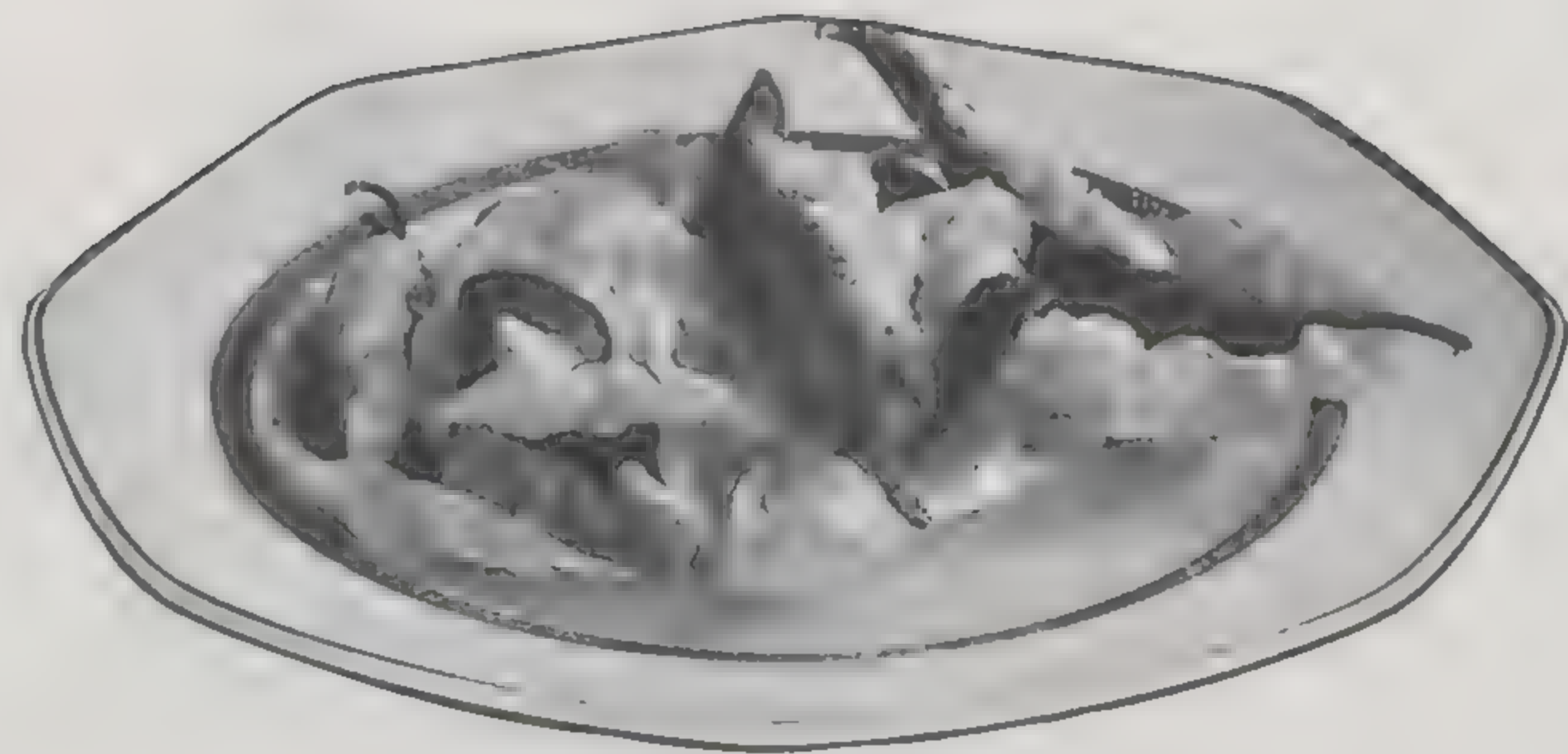


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A salad of green peppers stuffed with cream cheese

## FOR the HOSTESS

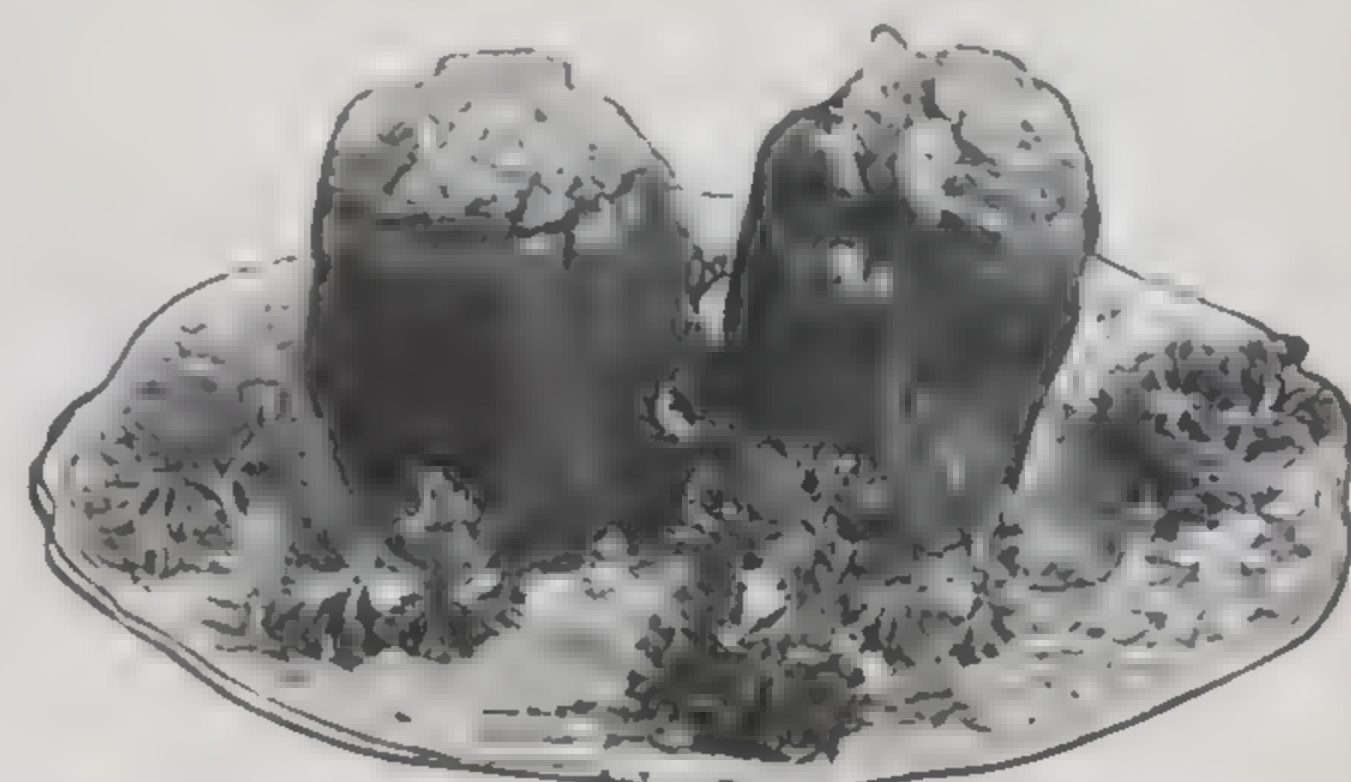
THE possibilities of green peppers are so many that, almost without monotony, one could serve them every day. They may be stuffed with meats or with another vegetable and made into the chief hot course for a luncheon; they may be filled with cheese or fruits and become the salad for a dinner; they may be chopped fine for the filling of a sandwich, or used as a seasoning to improve the taste of anything from rice to Hamburg steak; or they may be cut in thin strips to form the garnishing which makes a delectable tidbit of the most practical food. The recipes that are given here for the versatile pepper will doubtless suggest as many more to the ingenious housekeeper:

**Pepper Salad:** Wash three small leaves of lettuce, dry them with a soft cloth, and place them on a small plate. Take three, long, slim peppers, hollow them out from stem end to tip and put them into boiling water for about five minutes to take out the fiery taste. Mix one cupful of white vinegar, one-half cupful of sugar, one-third of a teaspoonful each of cloves, cinnamon, allspice, and salt. Put the peppers into the mixture and boil hard for five minutes. Then let the peppers cool and stuff them with cream cheese and chopped celery. Place on lettuce leaves and serve with French dressing.

**Peppers Stuffed with Chicken:** From three green peppers cut the stem ends so as to make an opening the size of a half dollar. Carefully remove every seed from the inside and soak the peppers in cold water for twenty minutes. Then place them in tins and stuff them with one-half cupful of chopped chicken, one-half cupful of chopped celery, and one-half cupful of cracker crumbs mixed with two-thirds of a cupful of heavy cream. Season to taste with salt, pepper, and paprika. Bake the stuffed peppers in an oven for half an hour.

**Pepper Omelet:** To make a quantity sufficient for five people, place the yolks of six eggs in a deep bowl. Season them

with salt, beat well with an egg-beater, and then fold the beaten whites of the eggs into the yolks and add one cupful of finely chopped peppers. This omelet should be cooked on top of the range in a buttered pan for five minutes, then folded over, cooked three minutes long-



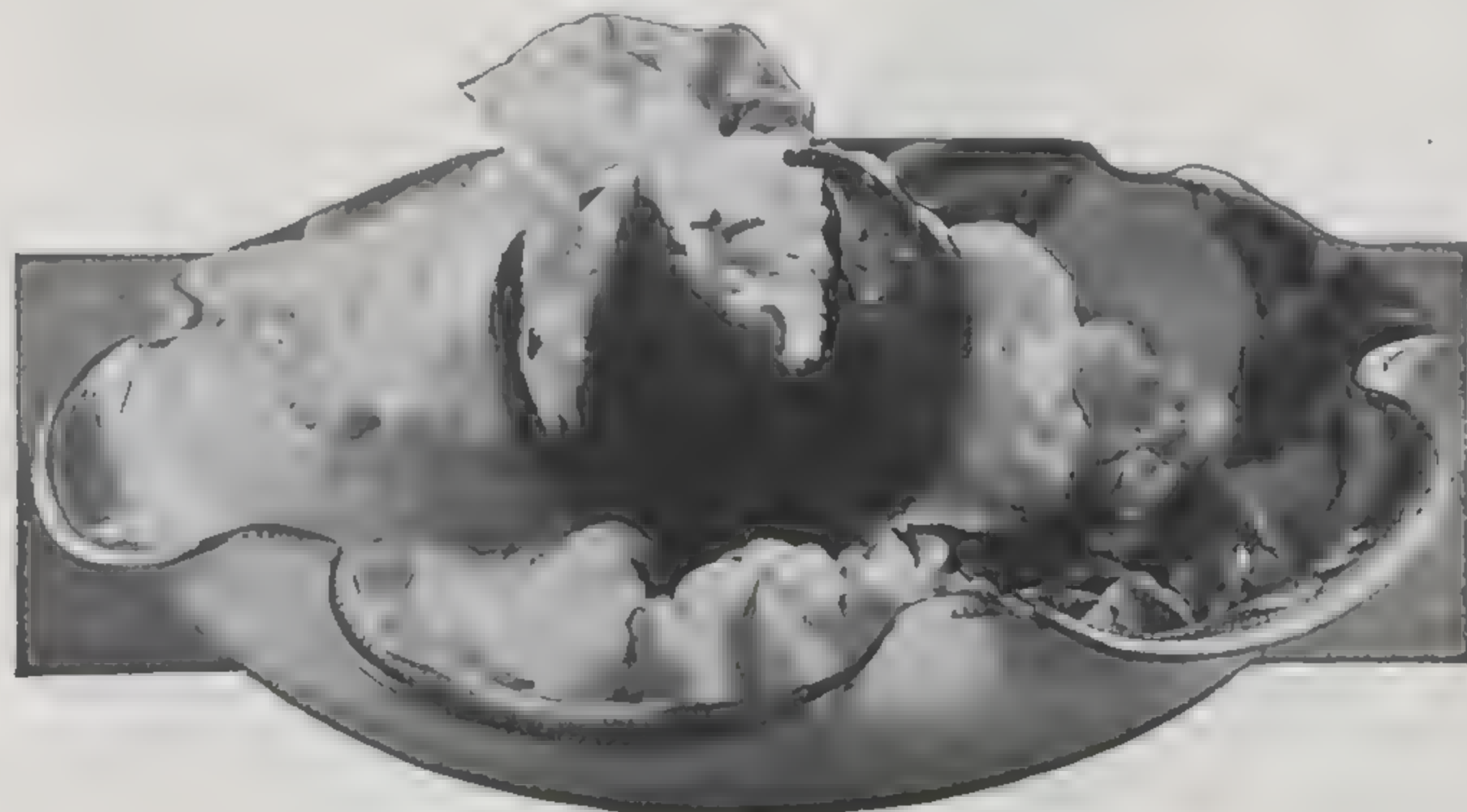
An appetizing entrée of green peppers stuffed with chicken

er, and served immediately on a hot dish.

**Pepper Dressing for Cabbage or Cauliflower Salad:** Chop one green and one red pepper quite fine. Over the peppers pour a mixture of one-half cupful of vinegar, one cupful of olive oil, the juice of one lemon, a half saltspoonful of mustard, and salt and paprika to taste, and let them stand for one hour before serving with the salad.

**Peppers with Hamburg Steak:** Put one pound of round steak through a meat grinder. Grind one small, red pepper and one green pepper from which the seeds have been removed and add them to the steak. Salt the mixture to taste, make it into small pats and fry them in butter until they are a rich brown.

**Tomato Salad Garnished with Green Peppers:** For each person to be served, choose a medium-sized tomato. Cut out the inside with a sharp knife and fill the tomato with cauliflower that has been simmering in salt and water until soft, and then chilled. Place the stuffed peppers on lettuce leaves and surround them with strips of green peppers arranged like the calyx of a flower. Serve with French dressing.



An individual tomato salad garnished with green pepper





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## THE BED *by* DAY and NIGHT

(Continued from page 45)

work of the bed and project some inches lower than the place where slats would ordinarily be. The latter class of spring has greater flexibility and fits the bed more accurately. The undersection of the spring may be covered with a material of the general color of the carpet so that the projection below the frame of the bed will be unnoticed by the casual observer. The top of a spring should be finished like the mattress and pillows in the best quality of ticking. The difference in cost between this and a poorer quality of material is small, and the difference in durability and appearance is great. A spring and mattress costing seventy-five dollars each provide about the most luxurious bedding obtainable. For this price the mattress may be padded top and bottom with the finest pluckings of young lamb's wool and filled with sheep's hair, and the spring may be of the best.

### UPHOLSTERING THE BED

For those who think this expenditure too great there are less expensive mattresses made of either black, gray, or white horse hair. The white hair has been preferred of late, through some prejudice as to its greater cleanliness. This prejudice, however, is based upon appearance only, for any long hair of the best quality is satisfactory for the purpose, and the black or gray hair is, if anything, more lasting than the white, which is frequently bleached to meet the popular demand. Much of the best, real, unbleached white hair has a yellow tinge which does not please the unknowing, and so they demand an immaculate product which it is impossible to obtain without chemical treatment.

A mattress, like a chair, should be upholstered by a man with a sensitive touch and that knack of obtaining perfect smoothness which is possessed by only one workman in a hundred. Much depends upon the even laying of the hair, and the inside sewing should be done with short, careful stitches. Furniture is often uncomfortable because it has been rushed to completion by using long, loose stitches that get out of place. Only the very best hair will make a satisfying mattress, but the equipment of a large bed should rarely cost more than \$100, unless, of course, lamb's wool is employed as just described.

Pillows may be of any size. A narrow bed may be furnished with two small pillows either with or without a bolster to match. All three should be made of a ticking like the mattress, and filled with down or feathers; the latter are cooler, and the former softer and more

expensive. Those who like a hard pillow and a soft one may have one of hair and one of down, and the hair pillow may be used with a fancy slip during the day. Those who sleep without a pillow may choose to have on their beds during the day stiff bolsters covered with an armure, a damask, or a chintz to match the hangings of the room. Such bolsters are sometimes made of papier-mâché, hollow inside, with an opening in which small pillows may be hidden.

### THE COVERING OF THE BED

One of the nicest coverings for a bed, shown in the photograph at the lower left of page 45, is a spread which lies loosely over the blankets and has an extra flap at the top under which pillows may be slipped. Such a spread prettily lined and edged is soft in effect and adds a note of color to a room. The work of making a bed covering of this kind is slight, and the cost is entirely dependent upon the quality of the materials selected. The material may vary from a twenty-five cent cretonne to an antique damask at fifty dollars a yard. The spread illustrated is of an excellent quality of chintz with a bold, beautiful pattern. It may be made to order in a similar pattern for \$25.

The cover of the bed shown at the upper left of page 45 is of an excellent Chinese chintz with a gaily colored pattern on a black ground; it may be made to order for \$25. The bed in the lower, right hand corner of page 45 is covered with a simple, box-like slip of soft, rose-toned taffeta. The bolster roll is of the same material. This cover may be made to order in an excellent quality of silk for \$38.

Both of the beds on page 44 have lingerie covers beautifully embroidered and inset with handsome lace. The one shown at the bottom of the page has a stiff, separate bolster roll; the other has the cover drawn softly over the bolster, and is set with pillows. Lingerie covers similar to those shown may be had at prices varying from twelve dollars and fifty cents up, according to the quality of the material used. Those illustrated would cost from eighty to one hundred dollars each.

For reasons of hygiene bed draperies have been dispensed with in many households, but because of their effectiveness they will never be wholly abandoned, and a bed like the one illustrated at the upper right of page 45 certainly has many points in its favor. The soft, rose tone introduced in the cretonne draperies is repeated in the taffeta cover which may be made to order for \$38.

## RULES FOR ANSWERS TO CORRESPONDENTS

**V**OGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on *who* you are and *where* you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited

length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

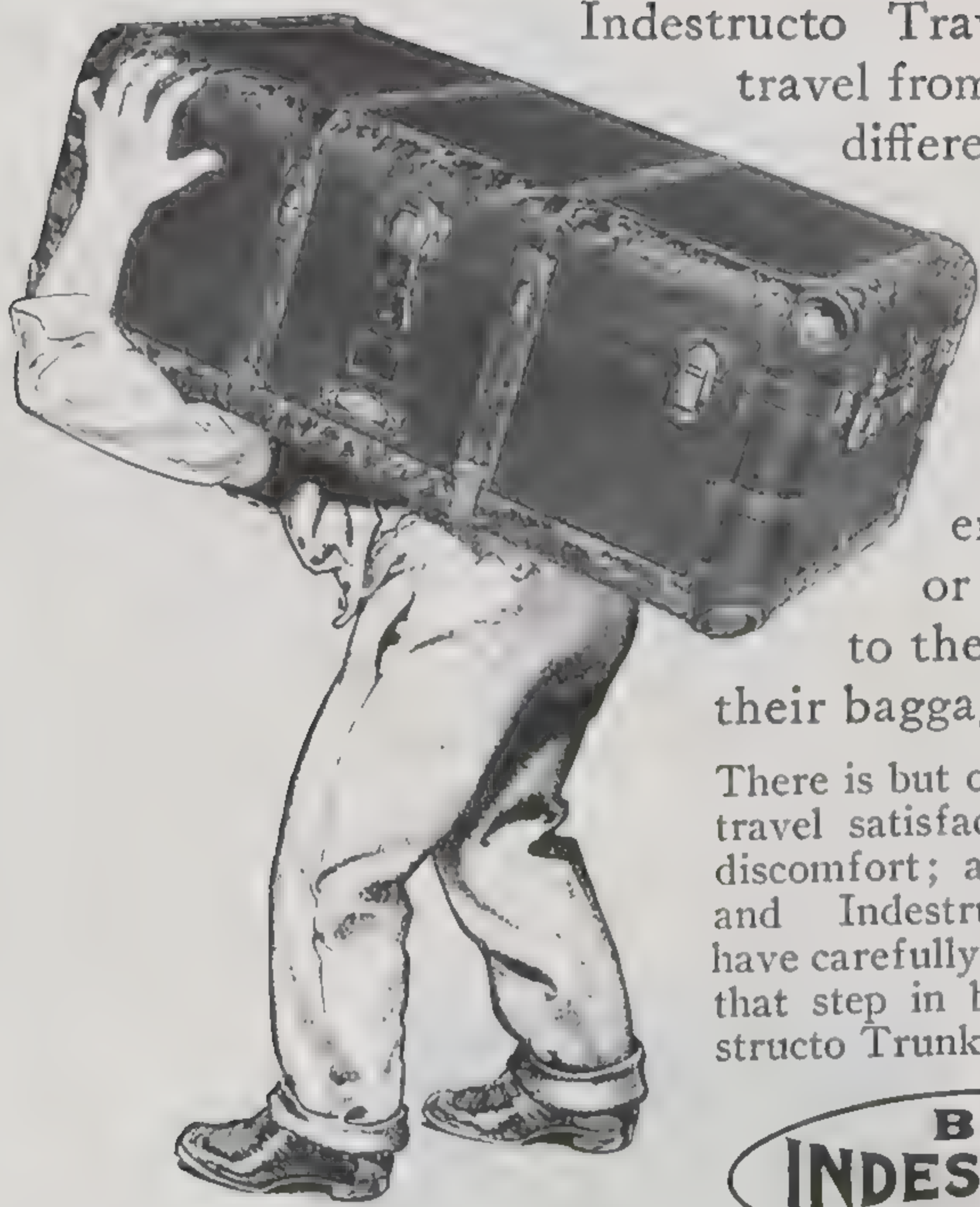
(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.





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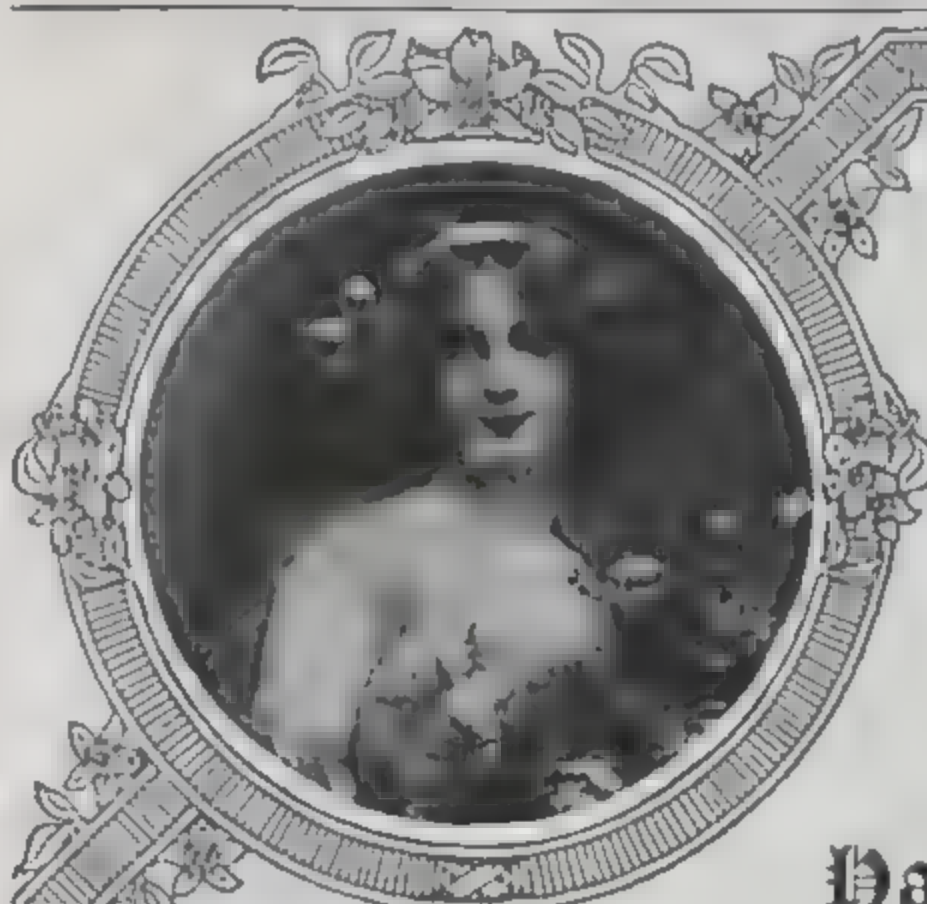
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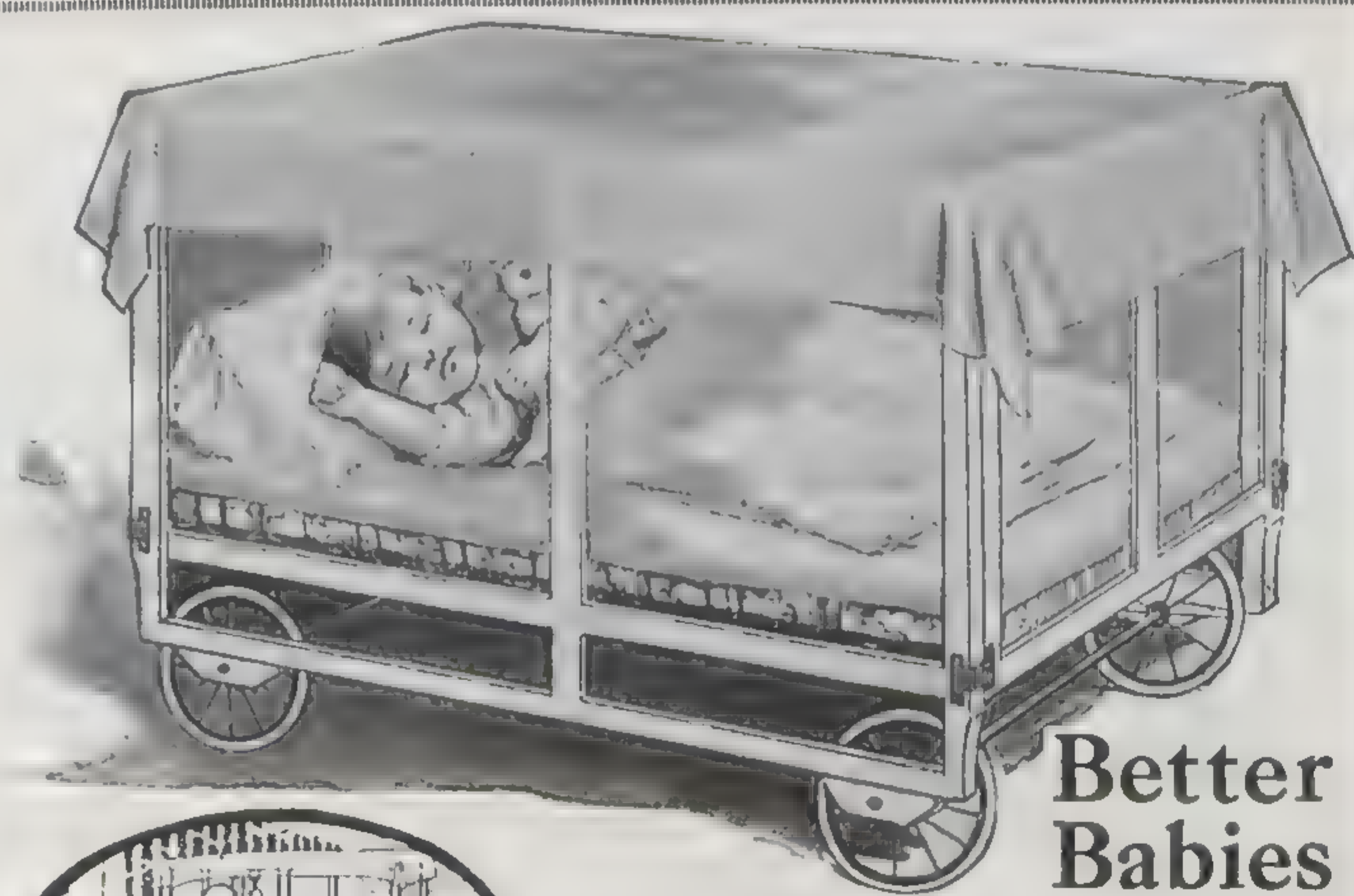
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Chicago, 724 So. Michigan Avenue.  
Exhibit Shops: Pittsburg, Jenkins Arcade.  
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## The OTHER SIDE of FIFTY

(Continued from page 36)

The flat moleskin is excellent also for a neck that is a trifle short. The band of deeper fur on the turban lifts the shadows from the face into its own depths, and offers itself as a soft background for the face. Due regard must be paid to the placing of the hat on the head.

### DESCRIBING A WOMAN BY CLOTHES

In the tailored frock for the street, shown on page 37, is exemplified, first of all, the essential of dignity; there is also diversity without color. The costume is lifted out of the commonplace-ness of a monotone by carefully chosen accessories, and by the play of light over the fur cloth against the dead-black of the broadcloth. The ermine facing on the de Medici collar, the cut steel buckle which fastens the coat, the platinum lorgnette, the *sautoir* with its diamond slide, the white gloves, all offer crisp contrasts of almost the value of colors.

The broken line of the velvet hat worn with this costume, is ideally adapted to soften the lines of the face and decrease any impression of severity.

The golden tones of the moire in the afternoon gown illustrated on page 37, blends with the brown of the fur and with the creamy lace, which is so much more becoming than pure white to a woman whose complexion lacks color. In the long, rippling lines of the skirt and in the simplicity of the bodice, there is dignity, while delicate lines of fur running over the shoulders tend to slim the ample figure.

But the mature woman is best described in her formal gowns. In the sapphire velvet gown on page 36 she finds a lovely color, especially becoming to gray hair, and which will bring out the color of blue eyes. Of all fabrics, velvet is kindest to a figure beyond the slimness of extreme youth. By venturing to drape it in deep folds the designer has secured dark shadows, which detract greatly from the effect of breadth. The exquisite lines of the dress, though adapted to the styles of to-day, recall the robes that Phidias put into marble-centuries ago. In such a dress a woman is eter-

nally young in that unity of life which has no beginning and no end, and yet she is able to add to a theme dignified by art an individuality of her own.

### A CHANGE OF CHARACTER

She changes her character again in her evening gown of white and gold brocade suggesting a more lavish mood. The silken tissue of the sleeves becomingly veils the arms, the bodice curves suavely to the figure, while the erect line of the paradise plume increases the impression of height, as seen on page 36.

The evening wrap of gray and silver brocade, with cape of ermine and collar of white fox, is a harmony of white, black, and shimmering silver tones.

The walking coat of dark fur shown on page 37 is modeled for a woman of robust figure. Its generous proportions suc-

cessfully conceal the lines of the figure, for beneath its folds they may be of any imagined slimness. The airy Numidi plume on the close-fitting hat relieves the heavily decorative effect of fur and velvet, and suggests the delicacy of pointed wit.

In every accessory these principles of special adaptation and appropriateness should be observed. Exquisite fineness must be evident in all neck and bodice decorations, but the laces that the older woman wears may

be of a costliness quite inappropriate to the young woman. The line of her throat and chin must determine the choice of a high collar or a low fichu, and by the style of bow greater breadth or slenderness is given to the face.

Jeweled ornaments, too, have an inherent appropriateness to youth or age. Against the deep blue tones of the sapphire velvet gown on page 36 glows a lorgnette chain of pearls intersected with olive-shaped motifs of diamonds set in platinum; the lorgnette itself is set in platinum rims heavily jeweled. The earrings consist of olive-shaped diamonds which swing, each from three square-cut diamonds set in platinum. These jewels are from Gattle. Worn with the brocade gown on page 36 is a string of pearls, caught midway by a diamond motif, supporting a diamond ornament. This necklace is from Reed and Barton.



The loveliest ornament for a gown of deep-toned material is a fichu of Lievre lace. Accessories on this page from Hollander



Cream lace edging the collar and frill gives a soft tone to a jabot of white tulle, hand-embroidered



Cream lace on a foundation of cream net (cream is less trying than white) forms triple jabots





# vogue's School Directory



**V**OGUE throughout the coming year will publish a page or more of announcements of the leading schools in America and Europe. Not every school, by any means, will be invited to appear in these columns, but every school that does appear is well worthy of your confidence and patronage.

Then, too, Vogue does more than discriminate between good schools and unworthy. Vogue conducts, for the benefit of its subscribers, a service absolutely free of charge, through which school information and advice is given to Vogue readers. Vogue has visited and knows over four hundred of the best schools in America. If you have in mind any school for your children, ask Vogue about it; if you do not know which school is the right school in any given case, ask Vogue.

How much a reliable adviser such as Vogue is needed, is well illustrated by the experience of an Ohio girl. She decided, on the spur of the moment, to go to a certain New England school, widely and favorably known. The decision was based largely on the fact that a close friend was to attend the same institution. So her father paid the year's tuition in advance and the girl went to the school.

Now she is at home. She returned for the Thanksgiving recess, and decided that she did not wish to go back to school. When questioned about her decision, she "didn't like the school," she "didn't learn anything," she "didn't feel at home."

Who is to blame? The school? No; that school (we know, for we have visited it) is, in its special field, one of the best in America. The girl? Partly, but her youth and inexperience serve as an excuse. The blame, then, rests largely on the parents. They at least consented to the decision, and, if it must be said, they did not do their full duty in this matter of selection.

Selecting a school in a hurry or on "snap judgment," or, as in this case, on a circumstance wholly outside the realm of schooling, is a very hazardous procedure. In the case outlined above, the pupil lost a year of valuable time, had a thoroughly unpleasant experience, received little or nothing for the money expended. The school—very unfairly, we think—suffered a loss of prestige among that girl's friends, and the parents lost what should have been their investment in education.

The point is this: You can not give too much consideration to this very important selection of a school. Not to do so is unjust, not only to yourself and your children, but also to the school. So when you select a school for your children next Fall—and, by the way, it is not too early to begin considering now—do it, above all, carefully. Avail yourself of Vogue's service—the exact information and advice that Vogue offers you.

By no means do we say that every decision, based on chance as this was, will have so unsatisfactory an ending. The best method, however, is to eliminate chance; make assurance doubly sure and ask advice of Vogue.

Remember that Vogue at all times is willing to take your individual problem, and treat it as its own. Take advantage of Vogue's knowledge and experience. Let this little letter give you a clue to the type of service Vogue gives:

"DEAR VOGUE:

"Pardon this tardy expression of my gratitude, but I have been out of town and have just returned. I wish heartily to thank you for your assistance to me in finding the ——— School. My daughter is there now, very happy indeed, and I am thoroughly satisfied, thanks to Vogue."

Remember, throughout the year, that Vogue publishes in this department the announcements of America's best schools, but consider your school problem now, and bear in mind that Vogue takes special delight in solving problems that nobody else takes the time and trouble to solve. Just address:

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base holds  
it all

## WHAT THEY READ



One of the impressions  
of "Paris Nights" in-  
terpreted in an airy  
sketchy illustration

Courtesy of George  
H. Doran Company

**P**ARIS NIGHTS, AND OTHER IMPRESSIONS OF PLACES AND PEOPLE, by ARNOLD BENNETT, has a title that happily prefigures the contents, for these bits, of various dates during the past six or seven years, are essentially impressionistic. As an impressionist, Mr. Bennett shows at his best, for he thus lets his interesting temperament speak to us freely and playfully. Paris opens the volume, and Paris reappears in later chapters, but there is also much of London, with a good deal of Italy, a touch of Monte Carlo, some English miscellany, and an excursion to Mr. Hall Caine's isle. Only the successful and therefore privileged writer of popular fiction could find a hearing for sketches like these of Mr. Bennett's, yet they are well worth reading. Self-revelation is a delicate art which Mr. Bennett practises with high skill. We are all egotists, and the egotist who has the gift of revealing as much as he will of his dear, inner self in agreeable prose, gilded with imagination and lightened with humor, deserves well of duller dogs who are equally egotistical but less gifted. Airily sketchy, hair-line illustrations give the final touch of authenticity to these little essays, and the format of the book is charming. (New York: George H. Doran Company, \$3 net.)

**T**HE CITIES OF ROMAGNA AND THE MARCHES, by EDWARD HUTTON, will recall to oldsters the days when their school geographies showed upon the map of Italy a region marked "States of the Church." It is of that marvelous district lying between the Apennines and the Adriatic in northern Italy, below what was once Venezia, that Mr. Hutton writes with care and love, a region thick with the dust of centuries, echoing with the great voices of the past, yet half forgotten by the busy men and women of to-day. Mr. Hutton's preface shows that there are residents of the former States of the Church who resent the thought that their land is solely one of historic interest, men of modern instinct, eager to make the present outshine the past. Mr. Hutton's treatment is partly historic, partly descriptive. The illustrations are of places, buildings, and pictures; those in color by Frank Crisp are good, and there are interesting photographs in black and white. (New York: The Macmillan Company, \$2 net.)

**A** WOMAN RICE PLANTER, by PATIENCE PENNINGTON, with an introduction by Owen Wister, and illustrations by Alice R. H. Smith, reproduces in book form the articles which many persons have read within the past eight or ten years in a New York news-

paper. These charmingly told bits of real experience in the far south ought to interest, amuse, and instruct all who read them, and should help on the good work of mutual understanding between widely sundered parts of a continent, one in patriotism and ideals. (New York: The Macmillan Company, \$2 net.)

**T**WO ON A TOUR IN SOUTH AMERICA, by ANNA WENTWORTH SEARS, tells in lively discourse the adventures of a publisher and his wife, on a journey that was undertaken for business purposes, but attended with much pleasure. The couple who undertook this tour saw a vast deal of the South American coast and the West Indies from Jamaica southward to Valparaiso, from Buenos Aires and Monte Video to Pernambuco. Their return journey was made by way of Lisbon, Marseilles, and Havre to New York. Mrs. Sears braved many discomforts, but came through all in high spirits, and was able to tell her story with unfailing good temper. (New York: D. Appleton and Company, \$2 net; postage, 16 cents.)

### THE PROBLEMS OF TO-DAY

**S**EX ANTAGONISM, by WALTER HEAPE, M.A., F.R.S., has a somewhat misleading title, since the book is mainly given up to a criticism of a large work on totemism and exogamy, and treats directly of sex antagonism, for the most part, only in the introduction and in the concluding chapter. Nevertheless, as a contribution, from the biologist's point of view to the current discussion of feminism, the book has great value. Indeed, those who are not sympathetic with the general position of the advanced feminists will welcome the introduction and the concluding chapter of Dr. Heape's work, as furnishing them with an arsenal of powerful artillery for use on their side in the current war. Men and women who find themselves interested sentimentally and intellectually in the feminist movement, but not convinced of its postulates, will discover in Dr. Heape's arguments considerations that go to the very root of the matter. He sees in the success of the extreme feminist propaganda the end of the human race, because he ardently believes that motherhood is an essential function of women, and one that few women can forego without the gravest peril to themselves, physically, intellectually, and emotionally. It is a pity that those who oppose the excesses of the current movement for a radical revolution in the relations of the sexes do not republish the parts of Dr. Heape's book that bear strongly upon their

(Continued on page 84)



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Mfrs. Of Sectional Bookcases, Filing Cabinets, Stationers' Goods.  
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## WHAT THEY READ

(Continued from page 82)

position. (New York: G. P. Putnam's Sons, \$1.50 net.)

**WOMEN, MARRIAGE, AND MOTHERHOOD**, by ELIZABETH SLOAN CHESSEY, M.B., is a frank and able discussion of what is perhaps the most important question of the day, by a moderate and sane friend of the movement for the improvement of the position of women, and their emancipation from many of the bonds imposed by custom, convention, and law. Although the book is written specifically with reference to conditions in the British Isles, it is applicable to our American problems, also, and on this account will be found vastly instructive by the women of this country. Almost every problem that has an immediate bearing upon women, marriage, and motherhood, finds a place in these pages, and the author's tone is eminently judicial and moderate. She believes that the "social evil" is not a necessity, and that so far from being a protection to the home, as a famous historian of morals has argued, it is the most dangerous enemy of the home. Divorce finds a place in the author's pages, and here, as elsewhere, she is moderate and thoroughly sane. Her discussion of the unmarried mother should interest and move those whose motherhood is regular and happy. Mrs. Chessy is an equal suffragist, but the question of suffrage does not primarily occupy her attention. This volume, by a wife and mother, who is also a trained student and a medalist in obstetrics, gynecology, medical jurisprudence, and public health, deserves to be read with care by the mothers of America. (New York: Funk and Wagnalls Company, \$1.50 net.)

is to be commended as preserving a moderate tone conspicuously lacking in a good many discussions on that topic by men of science. The distinguishing characteristic shown in Mrs. Gruenberg's book is an intelligent sympathy with child nature. The sooner parents of young children get hold of and read with intelligent care what the author has written, the sooner they are likely to begin the training of their boys and girls in a fashion to spare them poignant regret, especially if they have accepted hitherto the authoritative theory of domestic government. One thing Mrs. Gruenberg might wisely have insisted upon, is the cultivation by parents of the somewhat rare faculty of seeing the humorous side of childish faults and follies, and the ability to employ tactful lightness now and then, where a stubborn freak in a child seems to present an insuperable obstacle to parental influence. Bishop Vincent writes an appreciative "foreword" to Mrs. Gruenberg's text, but the book is quite able to stand alone without episcopal sponsorship. (Philadelphia: J. B. Lippincott Company, \$1.25 net.)

**THE WORK-A-DAY GIRL**, by CLARA E. LAUGHLIN, reproduces a number of studies published originally in several magazines. Miss Laughlin's topics are the usual ones that occupy those who have taken the trouble to look into the lives of working girls, and the author does not spare plain speech. It were well that sheltered women should know the truths set forth in this interesting study. (New York: Fleming H. Revell Company, \$1.50 net.)

### NOVELISTS OF THE HOUR

**THE MOTHER AND THE CHILD**, by NORMAN BARNESBY, M.D., is another simply and skilfully written book upon a science that seems to grow in popular interest, just in proportion as babies become scarcer. Dr. Barnesby begins with the unborn child, and advises the prospective mother how she can best promote the proper development of that precious life so intimately associated with her own. Later, he discusses nurse and nursery, the feeding of the child, diseases, disorders, simple surgery, and eugenics. Like all his predecessors, he insists that mother's milk is the best possible food for the babe. (New York and London: Mitchell Kennerley, \$1.25 net.)

**YOUR CHILD TO-DAY AND TO-MORROW**, by SIDONIE MATZNER GRUENBERG, attempts to help parents in the solution of some problems that all parents have to face. Mrs. Gruenberg's point of view is the modern one. She believes that the child should be brought up not with the chief intent of making it a quiet and obedient creature, ministering to the selfish serenity and comfort of parents and other adults, but with intent to give the individuality of the child a chance to develop its highest potentialities of character. Those who hold by the old authoritative theory of home government and education will bristle with objections in reading Mrs. Gruenberg's book, but, as a matter of fact, she must impress any reasonable person, whatever his preconceptions, as having presented her view with distinguished ability and great moderation. Her discussion of punishment, lies, fear, imagination, obedience, will, social activities, and adolescence are especially to be commended, which is not to say that the small remainder of the book outside the chapters given to these subjects is not also carefully and effectively written. The chapter on heredity and environment, for example, in which Dr. Benjamin Charles Gruenberg has collaborated with the author,

**THE LURE OF THE LITTLE DRUM**, by MARGARET PETERSON, deserves attention as a first novel by a young woman who, by the joint decision of Joseph Conrad and William J. Locke, received a prize of \$1,250 for the work. The story is Anglo-Indian, with the scenes laid mainly in India, though the tale opens in London with a brilliantly executed chapter that makes us acquainted with the youthful heroine. Miss Peterson's is the usual Anglo-Indian point of view, which regards the "native," of whatever rank, as a quite impossible associate for English folk, especially for English women. Anglo-Indian society of the kind that Kipling and others have shown us appears once more in "The Lure of the Little Drum," and we have again the incurably "native" Indian prince, who has been educated at Oxford only to acquire the so-called Oxford manner, plus a choice collection of European vices, without losing the subtlety and the mystery of the east. "The Lure of the Little Drum" must be pronounced an unusually able first attempt. (New York: G. P. Putnam's Sons, \$1.35 net.)

**TIDE MARKS**, by MARGARET WESTRUP (MRS. SIDNEY W. STACEY), tells the tale of a girl early orphaned by the death, first of a devoted mother, then of a selfish father, who disregarded her natural needs and by investing his capital in an annuity deprived her of what should have been her moderate inheritance. The girl is a vigorous, natural person, whose courage for self-expression and for seeking her own is exemplified early in the book by her inviting a total stranger to take her to the theatre. She returns from this escapade to find her father dead and the necessity for earning a living upon her. Her subsequent adventures are told, not with the highest skill, but with genuine interest. (New York: The Macmillan Company, \$1.35.)

(Continued on page 88)



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## S O C I E T Y

### Engaged

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**Brown-Twining.**—Miss Ursula Wolcott Brown, daughter of Mr. and Mrs. G. Hunter Brown, to Mr. Edmund E. Twining, Jr., both of New York.

**Dayton-Blair.**—Miss Josephine Dayton, daughter of Mr. and Mrs. George D. Dayton, of Minneapolis, Minn., to Mr. Frederick Howes Blair.

**Philbin-Jones.**—Miss Eugénie Philbin, daughter of Justice Eugene A. Philbin and Mrs. Philbin, to Mr. Arthur R. Jones, son of Mr. and Mrs. W. Strother Jones, both of New York.

**Sidebotham-Thayer.**—Miss Mollie Sidebotham, daughter of the late Governor Sidebotham, of Idaho, and sister of Mrs. Harry B. Umsden, of San Francisco and Monte Rio, California, to Mr. Henry Thayer, son of the late John B. Thayer, of Philadelphia and Bar Harbor.

**Williams-Palmer.**—Miss Katherine Williams, daughter of Mr. and Mrs. Otis L. Williams, of St. George, Staten Island, to Mr. Dean Palmer, son of Mr. and Mrs. C. M. Palmer, of Saranac Lake, N. Y.

#### BOSTON

**Chandler-Bartol.**—Miss Ethel Chandler, daughter of Professor and Mrs. Francis Ward, to Dr. Edward F. W. Bartol, of Milton.

#### CINCINNATI

**Hagar-Wulsin.**—Miss Margaret Hagar, daughter of Judge and Mrs. John Frankline Hagar, of Ashland, Ky., to Mr. Lucien Wulsin, son of the late Lucien Wulsin and Mrs. Wulsin, of "The Hermitage," Madisonville, Cincinnati.

### Weddings

#### NEW YORK

**Dick-Roosevelt.**—On November 25th, at St. Bartholomew's Church, Mr. Fairman R. Dick, and Miss Gladys Roosevelt.

**Farrand-Jones.**—On December 17th, in the chantry of Grace Church, Professor Max Farrand, of Yale University, and Miss Beatrix Cadwalader Jones, daughter of Mrs. Cadwalader Jones.

**Matthews-Aldrich.**—On December 30th, in Calvary Church, Mr. Stanley Matthews, son of Mr. and Mrs. Mortimer Matthews, and Miss Maude H. Aldrich, daughter of Mr. and Mrs. Spencer Aldrich.

**Oelrichs-Moreland.**—On December 4th, at St. Patrick's Cathedral, Mr. Henry E. Oelrichs, son of Mr. and Mrs. Charles Oelrichs, of New York and Newport, and Miss Esther Moreland, daughter of Mr. and Mrs. Andrew M. Moreland.

#### CINCINNATI

**Lyons-Bell.**—On January 3d, at the Church of the Advent, Mr. William Lee Lyons, of Louisville, and Miss Virginia Bell, daughter of Mr. Charles Walter Bell.

#### CLEVELAND

**Hack-Thwing.**—On December 22d, Mr. Roy Kenneth Hack, and Miss Aphie Thwing, daughter of Mr. and Mrs. Charles E. Thwing.

#### LONDON

**Leigh-Goudy.**—On December 10th, at St. George's Church, Hanover Square, Mr. J. Gerard Leigh, of the First Life Guards, and Miss Helen Goudy, of Berlin and New York.

#### WASHINGTON

**Smith-Gordon-Fletcher.**—On December 4th, Mr. Lionel Smith-Gordon, son of Sir Lionel and Lady Smith-Gordon, and Miss Nell Fletcher, daughter of U. S. Senator and Mrs. U. Duncan-Fletcher.

#### CHICAGO

**Peabody-Stillwell.**—On January 3d, in St. James's Episcopal Church, Miss May Henderson Peabody, daughter of Mr. and Mrs. F. S. Peabody, to Mr. Addison Stillwell, son of Mr. and Mrs. Homer Addison Stillwell.

#### NEW ORLEANS

**Hayward-Howard.**—On January 3d, at St. Paul's Church, Miss Laura Hayward, daughter of Mr. and Mrs. James D. Hayward, to Mr. Alvin P. Howard.

#### SAN FRANCISCO

**Phillips-Harrison.**—On January 3d, Miss Calli Phillips, daughter of Colonel Charles L. Phillips, U. S. A., and Mrs. Phillips, to Lieutenant Ralph C. Harrison, U. S. A.

#### ST. PAUL

**Riggs-Long.**—On January 3d, Miss Edna Riggs, daughter of Dr. and Mrs. C. Eugene Riggs, to Mr. Fred Winston Long, of Jacksonville, Fla.

### Débutante Dances and Receptions

**Andrews, Mrs. Samuel W.**—On January 8th, a reception at her residence, 875 Madison Avenue, for her daughter, Miss Naomi Andrews.

**Bache, Mr. and Mrs. Jules S.**—On December 12th, a reception at their home, 8 East Sixty-seventh Street, for their debutante daughter, Miss Kathryn K. Bache.

**Bouvier, Mr. and Mrs. John Vernon, Jr.**—On December 12th, at Sherry's, a *thé dansant* for their daughter, Miss Edith E. Bouvier.

**Burrill, Mrs. E. Livingston.**—On December 29th, a dance for her debutante daughter, Miss Beatrice Burrill.

**Burrill, Mr. and Mrs. Middleton.**—On December 29th, a dance for their daughter, Miss Leonie Burrill.

**Carhart, Mr. and Mrs. Henry Bridgman.**—On December 17th, a dance at their residence, 112 East Thirty-seventh Street, for their debutante daughter, Miss Ethel A. Carhart.

**Carroll, Mrs. Charles Henry.**—On January 12th, a dance for her niece, Miss Beatrice Burrill, debutante daughter of Mr. and Mrs. E. Livingston Burrill.

**Coster, Mrs. Charles Henry.**—On January 8th, a ball at Sherry's, for her debutante daughter, Miss Maud Coster.

**Gilford, Mr. and Mrs. John P.**—On December 19th, a reception for Miss Lentilhon Gilford.

**Harriman, Mr. and Mrs. Joseph.**—On December 31st, a ball at Sherry's for their debutante daughter, Miss Miriam Harriman.

**Howard, Mrs. Thomas H.**—On December 27th, a dinner at Sherry's for her debutante daughter, Miss Elizabeth Howard.

**Keene, Mr. Foxhall P.**—On December 19th, at Sherry's, a dance for his debutante niece, Miss Dorothy Taylor, daughter of Mrs. Keene Taylor.

**McAlpin, Mr. and Mrs. George L.**—On December 13th, a reception at their residence, 9 East Ninetieth Street, followed by a small dinner-dance, for their daughter, Miss Flora B. McAlpin.

**Sears, Mr. and Mrs. Joseph.**—On December 20th, a reception at the Colony Club for their debutante daughter, Miss Penelope Sears.

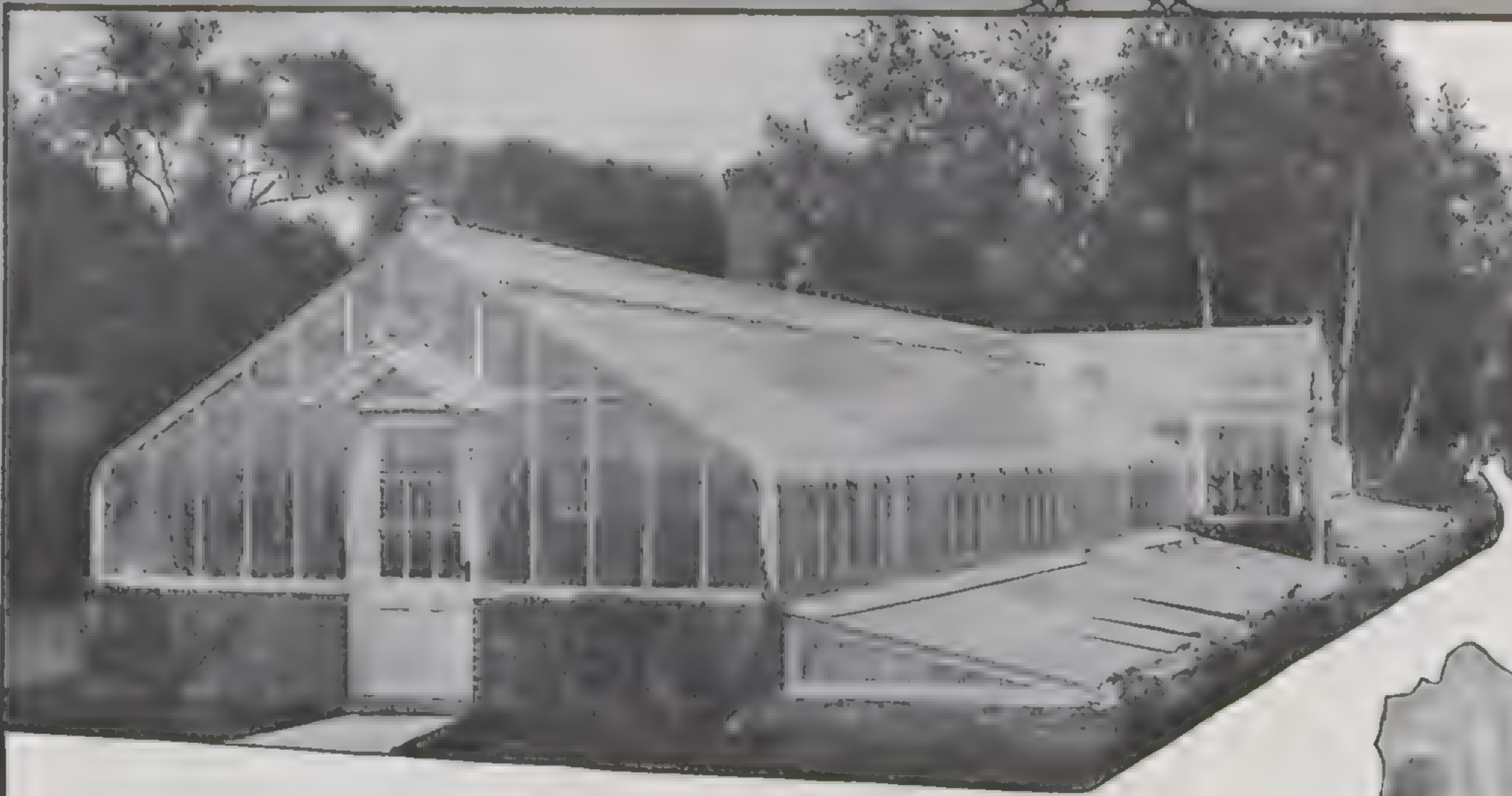
**Steele, Mr. and Mrs. Charles.**—On November 26th, a dance at "Sunridge Hall," Westbury, L. I., for their debutante daughter, Miss Kathryn Steele.

**Stevens, Mr. and Mrs. Richard.**—On December 2d, a dance at the St. Regis for their daughter, Miss Elsie Stevens.

**Talmage, Mrs. Thomas Hunt.**—On December 26th, a *thé dansant* at the Ritz-Carlton, for her debutante niece, Miss Louise T. Butler.

(Continued on page 88)





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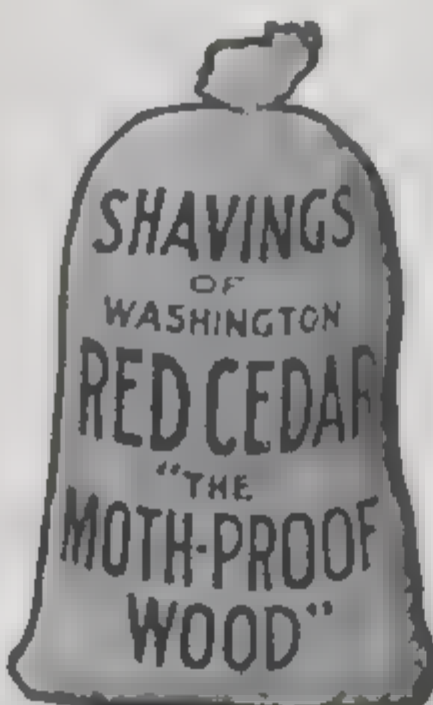
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## S O C I E T Y

(Continued from page 86)

**Watson, Mr. and Mrs. Walter.**—On December 26th, a ball at Sherry's, for their debutante daughter, Miss Mai Watson.

**Williams, Mrs. Waldron.**—On December 26th, a *thé dansant* at her residence, 37 West Forty-eighth Street, for her debutante daughter, Miss Joy Williams.

**Lapham, Mrs. Rowland A. Robbins, Mrs. Ira Barrows, and Mrs. William H. Parsons.**  
**Watson, Mrs. Walter.**—On December 26th, a dance at Sherry's.

CHICAGO

**The Second of the Assembly Balls.**—On January 23d, at the Crystal Ballroom, Blackstone Hotel.

PHILADELPHIA

**Bryant, Mrs. Walter Henderson.**—On December 29th, a dance at Asher's, for her daughter, Miss Eleanor Bryant.

WASHINGTON

**Bernstoff, Count and Countess von.**—On December 13th, a ball at the German Embassy.

**Dimock, Mrs. Henry F.**—On December 31st, a ball, for Miss Helen Walcott.

### Dances

NEW YORK

**Backus, Mrs. Henry Clinton.**—On December 24th, a dance at Sherry's, for her son, Clinton D. Backus.

**Cuyler, Mrs. Cornelius.**—On December 10th, a dinner and dance at Sherry's.

**Duncan, Mrs. Stuart.**—On December 11th, dinner followed by dancing at her home, 3 East Seventy-fifth Street.

**Edey, Mrs. Frederick.**—On December 15th, at her residence, 10 West Fifty-sixth Street, a dinner and dance for her daughter, Miss Julia H. Edey.

**First Chanson en Crinoline.**—On the morning of December 4th, at the Plaza Hotel.

**First Dance for Girls Not Yet Out.**—December 29th, at the Colony Club.

**Fisher, Mrs. Joel.**—On December 23d, a ball at Sherry's, for Miss Lenthion Gilford, debutante daughter of Mr. and Mrs. John Parkin Gilford.

**Forsyth, Mrs. George Wallace.**—On January 12th, a dinner-dance at Sherry's, for her niece, Miss Beatrice Burrill.

**Friday Juniors for Girls Not Yet Out.**—On January 20th, February 2d, and April 24th.

**Leary, Mrs. Daniel.**—On January 6th, a dance at Sherry's, for Miss Beth Leary.

**Motor-Car Touring Society.**—On January 29th, a ball at Sherry's, Mr. Albert Eugene Gallatin, president.

**Second and Third Junior Cotillions.**—At Sherry's, on January 6th and February 3d.

**Three Sherry Dances.**—On December 6th, at Sherry's. Committee: B. Ogden Chisholm, Mrs. Archibald Rogers, and Mrs. J. Herbert Johnston.

**The Three Dances.**—At the Plaza, on December 23d, January 20th, and February 10th. Patronesses include: Mrs. William Lowe Rice, Mrs. Charles W. Romeyn, Mrs. William W. McAlpin, Mrs. Lewis H.

### Charitable Intimations

NEW YORK

**Annual Costume Ball.**—On January 7th, a benefit at Sherry's, for the Ladies' Auxiliary of the Lying-in Hospital.

**Bethany Day-Nursery.**—On December 29th, a dance at the Plaza Hotel, for the benefit of the Nursery.

**Junior League.**—On January 16th and 17th, two entertainments at the Waldorf-Astoria.

**Holiday Dances Under Direction of Miss Annabelle Olyphant.**—At Sherry's, for younger girls, on December 24th, February 14th, and April 13th. Patronesses include: Mrs. Oliver Harriman, Mrs. C. O'D. Iselin, Mrs. Hamilton Fish Kean, Mrs. Walter Chappell, Mrs. William Church Osborn and Mrs. Russell H. Hoadley, Jr.

**Russian Costume Ball.**—On December 18th, at the Ritz-Carlton, in aid of the Lenox Hill Settlement. Committee: Mrs. Oliver Iselin, Mrs. George Draper, and Mrs. Theodore Roosevelt, Jr.

**Saturday Evening Dances Managed by Mrs. Charles R. Huntington.**—At Delmonico's, December 13th and 27th, January 10th and 17th, and February 14th.

**St. Christopher League Dances.**—At the Plaza, on December 5th, January 9th and 30th, and February 20th.

PHILADELPHIA

**Charity Ball.**—On December 11th, at Rose Garden, Bellevue-Stratford.

## WHAT THEY READ

(Continued from page 84)

**WO<sub>2</sub>**, by MAURICE DRAKE, begins in the ancient and approved style of all such novels, with the autobiographic hero modestly bewailing his own faults and weaknesses. Perhaps the initial modesty of autobiographic heroes has been thought necessary to counterbalance the subsequent frank avowal of their own wonderful powers and performances. At any rate, young Mr. West of this tale fully makes up in a good many chapters for the sorry picture of himself, drawn at his initial appearance. If you like the chase of hidden treasure, and the ingenuities of detective sleuthing, by all means read "WO<sub>2</sub>." Those who demand the element of love will not find Mr. Drake disappointing. Here's what the reluctantly yielding girl says to her finally triumphant lover: "Of course it's awful. There seems no escape. Haven't I—haven't I seen the hateful thing everywhere? In the laboratory, watched through the microscope the rushing together of tiniest live atoms—shameless little beasts! Haven't I seen all the scheme of life tangled up with it, from the highest to the lowest, till even I was almost afraid"—and so on for some lines more between her hysterical sobs upon the breast of the triumphant male. (New York: E. P. Dutton & Co., \$1.35 net.)

### BOOKS RECEIVED

Alias "The Night Wind," a story of an innocent man's contest with the po-

lice of many cities in his determined effort to avoid arrest upon a "frame up." By Varick Vanardy. (New York: G. W. Dillingham Company, \$1.25 net.)

Henner, biographic sketch from the French, by F. T. Cooper, and eight plates in color of the artist's pictures. (New York: Frederick A. Stokes Company, 65 cents net.)

At the Open Door, by Louise Robinson, for children. (New York: Silver, Burdett & Company, 40 cents net.)

Manual of Prayers for the Catholic Laity; pliant leather, with gilt edges, 16mo. (Baltimore: John Murphy Company, \$2.)

Stories of Our Holidays, by Isabel M. Horsford, for children. (New York: Silver, Burdett & Company, 30 cents net.)

In Sunny Spain, by Katharine Lee Bates, a new volume in the "Little Schoolmates Series," with a very gay, colored frontispiece by Alice Beard, and other agreeable illustrations by the same hand. (New York: E. P. Dutton & Company, \$1 net.)

The Little Book of Modern Verse, a selection from the work of contemporaneous American poets, edited by Jessie B. Rittenhouse. (Boston and New York: Houghton Mifflin Company, \$1 net.)

The Valley of Shadows, a handsome, new, illustrated edition of Francis Grierson's notable volume telling of his youth in Lincoln's country, and of incidents in the Civil War. (New York: John Lane Company, \$1.50 net.)



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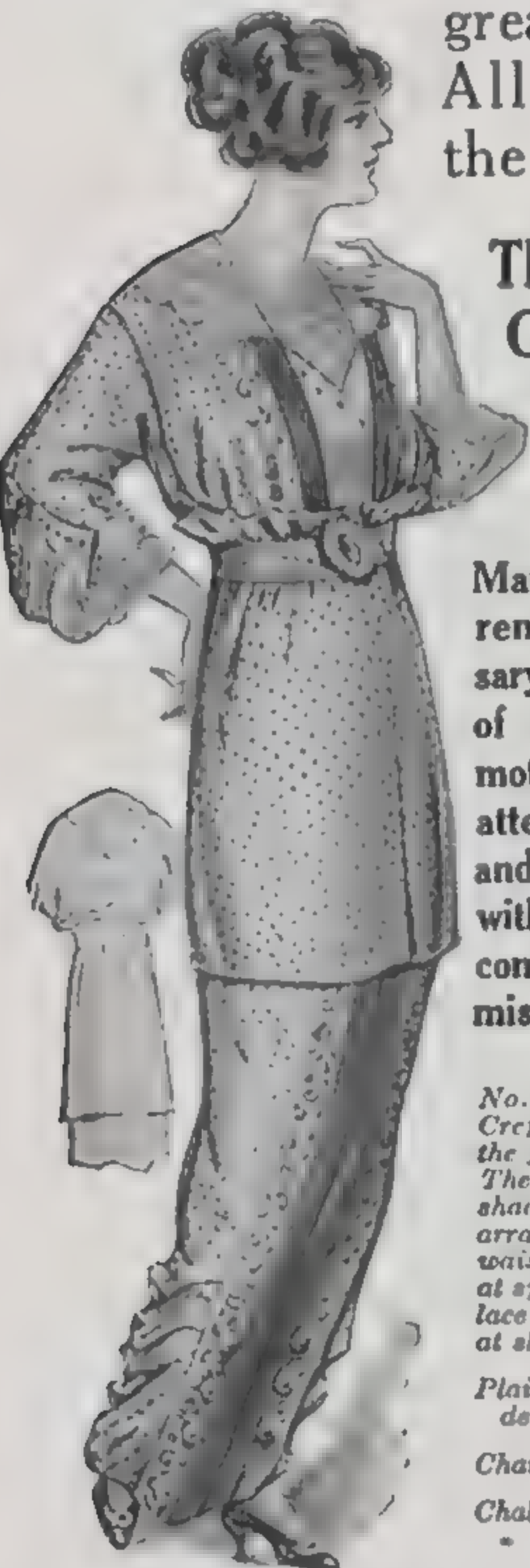
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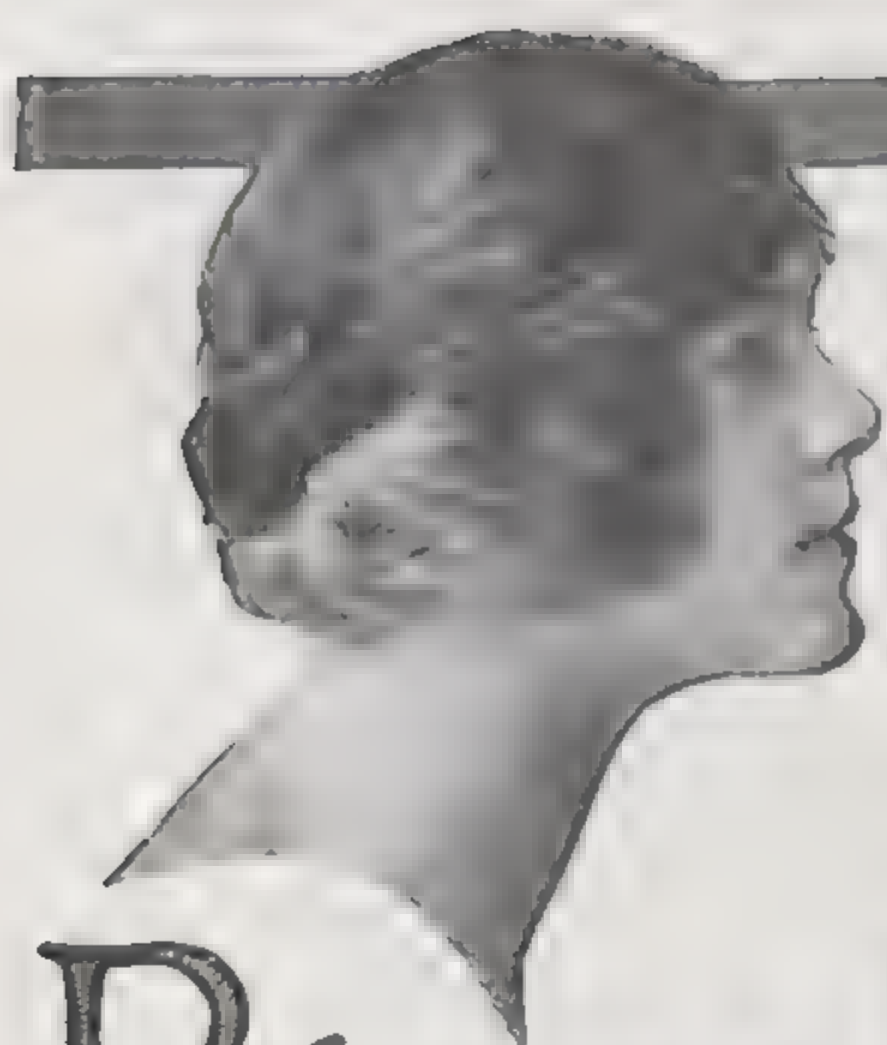
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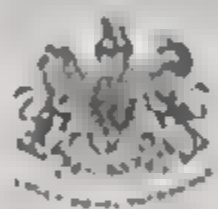
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## MUSIC

### Calendar

DECEMBER 24 TO 27 INCLUSIVE, AND DECEMBER 29

Century Opera House, 8 p.m., "Carmen"; December 27, 2 p.m., "Carmen."

THURSDAY, DECEMBER 25

Century Opera House, 2 p.m., "Hansel and Gretel" and International Ballet.

FRIDAY, DECEMBER 26

Carnegie Hall, 2:30 p.m., Oratorio Society, "The Messiah."

SATURDAY, DECEMBER 27

Carnegie Hall, 3 p.m., violin recital, Eugène Ysaie; 8:15 p.m., Oratorio Society, "The Messiah."

SUNDAY, DECEMBER 28

Hippodrome, 8:15 p.m., "The Messiah," chorus of 1200 voices and orchestra; Tali Esen Morgan, conductor.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert.

DECEMBER 30 TO JANUARY 3 INCLUSIVE, AND JANUARY 5

Century Opera House, 8 p.m., "Louise;" December 31 and January 3, 2 p.m., "Louise."

THURSDAY, JANUARY 1

Century Opera House, 2 p.m., "Hansel and Gretel" and International Ballet.

FRIDAY, JANUARY 2

Carnegie Hall, 2:30 p.m., symphony concert Philharmonic Society; no soloist.

SATURDAY, JANUARY 3

Aeolian Hall, 3 p.m., piano recital, Fannie Bloomfield-Zeisler, American pianist.

SUNDAY, JANUARY 4

Aeolian Hall, 3 p.m., symphony concert, Symphony Orchestra, Wagner program.

Carnegie Hall, 3 p.m., symphony concert, Philharmonic Society; soloist, Harold Bauer, pianist.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert; special soloist, Leopold Godowsky, pianist.

MONDAY, JANUARY 5

Aeolian Hall, 3 p.m., violin recital, Jacques Thibaud; artist of great ability, who has not been heard in America for several years.

Carnegie Hall, 3 p.m., song recital, Julia Culp, lieder interpreter.

JANUARY 6 TO 10 INCLUSIVE, AND JANUARY 12

Century Opera House, 8 p.m., "Tales of Hoffmann;" January 7 and 10, 2 p.m., "Tales of Hoffmann."

TUESDAY, JANUARY 6

Carnegie Hall, 3 p.m., song recital, Alma Gluck, young American soprano; charming voice, who has been studying lately with Marzella Sembrich.

Princess Theatre, 3:30 p.m., sonata recital, Clara Mannes, pianist, and David Mannes, violinist.

Aeolian Hall, 8:15 p.m., symphony concert, Russian Symphony Orchestra; Modest Altschuler, conductor.

WEDNESDAY, JANUARY 7

Carnegie Hall, 3 p.m., joint recital, Leopold Godowsky, pianist, and Eugène Ysaie, violinist.

Aeolian Hall, 8:15 p.m., chamber music concert, The Zoellner Quartet.

THURSDAY, JANUARY 8

Aeolian Hall, 3 p.m., cello recital, Beatrice Harrison; English cellist who will make her debut on this day in New York.

Carnegie Hall, 8:15 p.m., symphony concert, Boston Symphony Orchestra.

FRIDAY, JANUARY 9

Carnegie Hall, 3 p.m., piano recital, Teresa Carreño, a Venezuelan.

SATURDAY, JANUARY 10

Carnegie Hall, 2:30 p.m., symphony concert, Boston Symphony Orchestra.

Aeolian Hall, 8:15 p.m., chamber music concert, Longy New York Modern Chamber Music Society.

SUNDAY, JANUARY 11

Aeolian Hall, 3 p.m., piano recital, Harold Bauer.

Carnegie Hall, 3 p.m., symphony concert, Philharmonic Society; soloist, Mischa Elman, violinist.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert; special soloist, Eugène Ysaie, violinist.

JANUARY 13 TO 18 INCLUSIVE, AND JANUARY 20

Century Opera House, 8 p.m., "Romeo and Juliet;" January 14, 2 p.m., "Romeo and Juliet."

TUESDAY, JANUARY 13

Aeolian Hall, 3 p.m., song recital, Oscar Seagle; American baritone, pupil of Jean de Reszke, himself an eminent teacher of singing in Paris; 8:15 p.m., chamber music concert, Kneisel Quartet.

THURSDAY, JANUARY 15

Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society; soloist, Mischa Elman, violinist.

### MUSIC NOTES

THAT demon of the lyric stage, "indisposition," cast its baleful spell on the Metropolitan Opera House this season even before its doors had been thrown open to the public. The first, though by no means the only singer to succumb to its evil influence, was Geraldine Farrar, who had undertaken one of those pre-operatic tours which are apt to be more profitable to the concert-giver than agreeable to the helpless management of the big opera house on Broadway. At the last minute, Giulio Gatti-Casazza found himself in the unpleasant predicament of beginning his sixth year in New York without the name of this popular American prima donna to grace his first program.

However, this resourceful manager provided more than a compensation for his disappointed subscribers by giving them a brilliant performance of "La Gioconda." With such names as those of Destinn, Caruso, Amato, and Matzenauer in the leading rôles there was, from the very first, little inclination to complain over Miss Farrar's enforced absence; but it remained for the performance of Arturo Toscanini, as conductor of the opera, to send the great, first-night audience away completely satisfied.

Judged by rigorous standards, "La Gioconda" does not rise above mediocrity. It is a good show piece, and makes an excellent choice for an opening night performance as it allows unusual prominence to the star parts. But it is wrong to suppose, as has often been intimated, (Continued on page 92)



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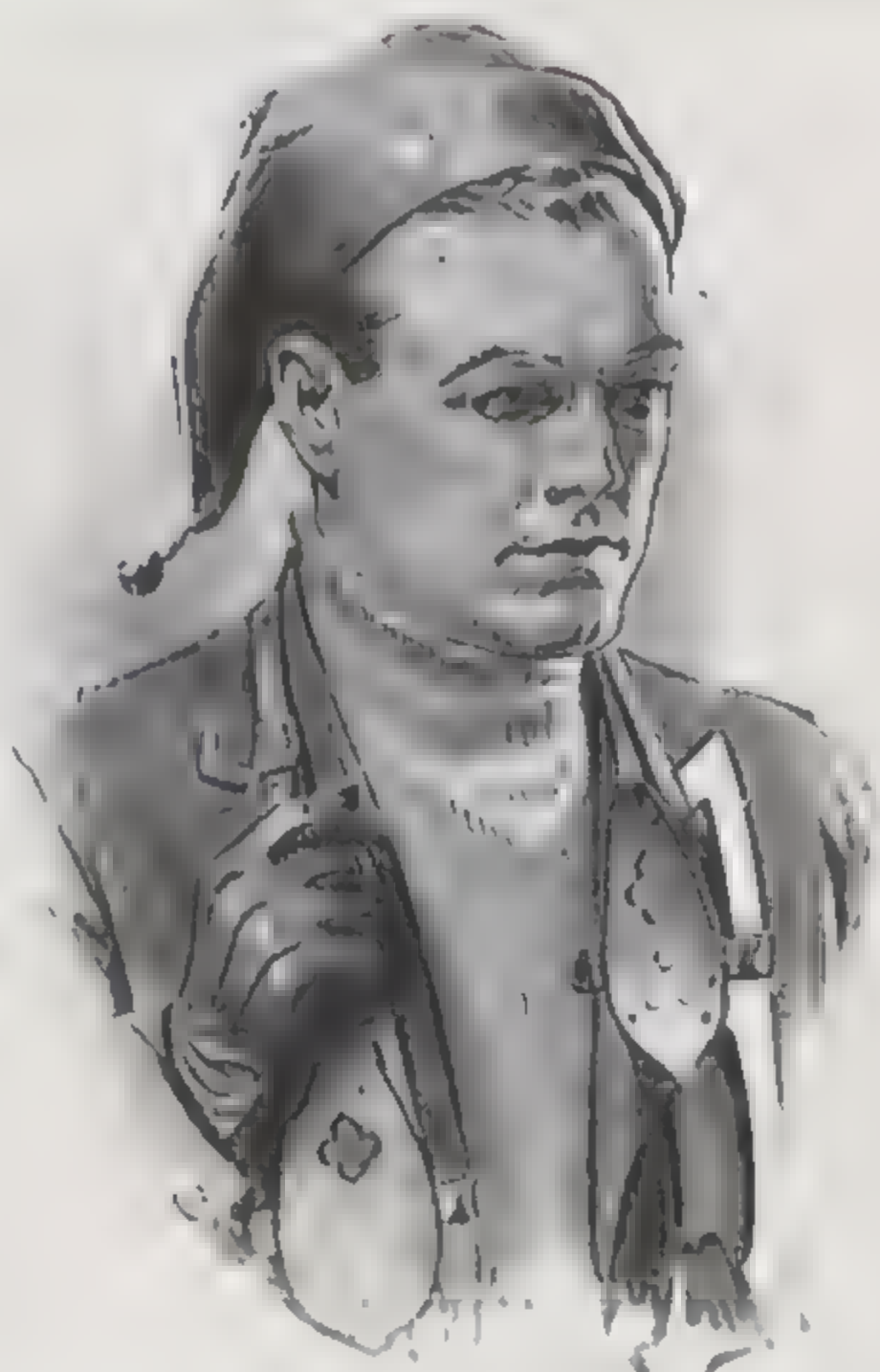
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(Continued from page 90)



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mated, that the popularity of this opera is due chiefly to the popularity of Enrico Caruso. As a matter of fact, the great Italian tenor, long before "La Gioconda" became popular, had sung Enzo frequently in the Metropolitan Opera House, and yet the appeal of his wonderful voice and the glamour of casts quite as remarkable as recent ones did not bring that old-fashioned score into special favor until Toscanini illuminated it with the fire of his interpretative genius.

The substitution of Ponchielli's opera was necessarily made at the eleventh hour, and what the great conductor accomplished under those circumstances disclosed his powers in a striking manner. Not once had Toscanini assumed the leadership of "La Gioconda" during the preceding season; nor did he call a single rehearsal for this year's production—not even a private trial at the piano with any member of the cast. Yet, because of his extraordinary magnetism and the irresistible influence he exerts over all the forces under his baton, he succeeded in giving a performance of Ponchielli's opera that was not only alive with emotional vitality, but flawless in every technical detail.

### A VERDI CELEBRATION

What with the performance of "La Gioconda," "Die Zauberflöte," "La Bohème," and "Lohengrin," the repertory of Giulio Gatti-Casazza for the first week of the opera season brought nothing of special interest until Saturday afternoon. At this matinée, the subscribers had the privilege of enjoying a revival of Verdi's "Un Ballo in Maschera" with Caruso as Riccardo, Destinn as Amelia, Hempel as Oscar, Amato as Renato, Matzenauer as Ulrica, De Seguro as Samuel, and Rothier as Tom.

Even under ideal conditions—and the conditions realized this season are well-nigh ideal—many pages of "Un Ballo in Maschera" sound trite and trivial to opera-goers of this generation. Yet there are moments of real inspiration in the opera, as in the climax of the love duet when the orchestra proclaims the emotional burden of the scene in sweeping melody; in the vivid instrumental accompaniment to the "Eri tu" aria; and in the thrilling conjuration.

### BORIS GODOUNOV

In bringing forward "Boris Godounov" within the first fortnight of the season, the management of the Metropolitan Opera House showed the commendable intention of making up for lost time. Moussorgsky's masterpiece, it may be recalled, was to have been produced in 1911, and would have been heard long before it was (late last season) but for the fancied obligation of the management to encourage "American" opera, as exemplified in Horatio Parker's "Mona" and Walter Damrosch's "Cyrano"—works that have already fallen into disfavor. However, a score that after forty years of neglect has risen triumphantly to immortal honors over the ashes of a hundred and one "successful" operas, can surely stand considerable buffeting.

Though one can hardly forget that the composer began his lyric setting of Poushkin's historical drama one year after Wagner had completed the score of "Die Meistersinger," that he brought his score to St. Petersburg for production when that great German master was putting the finishing touches on "Siegfried," that it was as long ago as 1874 when the opera was produced and yet his work was entirely unknown outside of Russia until 1908, such reflections are not at all essential in estimating the value of this masterpiece. The music itself, so original in design, so individual in melodic

and harmonic idiom, is so vivid in pictorial imagery, so firm in its imaginative grasp, so profoundly poetic, yet withal so spontaneous, that it is as fresh in its appeal to the emotions as if it had been written yesterday. Like Wagner's "Ring," "Tristan," "Parsifal," and "Die Meistersinger," "Boris Godounov" will always be a monument in the history of the lyric stage.

The first fortnight at the Metropolitan Opera House brought also a carefully prepared production, under Giorgio Polacco's direction, of "Lucia di Lammermoor," an invigorating performance of Puccini's "Manon Lescaut," with Caruso, Lucrezia Bori, and Scotti in the principal rôles, an impressive "Parsifal" on Thanksgiving day with Hertz in the conductor's chair, and "Madame Butterfly" with Geraldine Farrar as the little Japanese heroine. Moreover, it introduced several new singers to the people of New York, among whom Margarete Ober of the Royal Opera in Berlin, a mezzo soprano of fresh and vibrant voice and effusive temperament, won the chief honor.

### ON THE CONCERT STAGE

In spite of the persuasions of lyric drama, however, activities in the concert world did not come to a standstill. There were the regular concerts of the Philharmonic and Symphony Societies, with special attractions in the way of soloists and unfamiliar music, and a large enough assortment of recitals to satisfy every taste.

Fritz Kreisler made a far deeper impression than on any previous occasion when he made his first appearance of the season in Carnegie Hall. In fact, his achievement was calculated to bear out the opinion of his most extravagant admirers that among the violinists of today he holds first place. His performance of a nobly beautiful "Grave" by Friedmann Bach and a "Sarabanda in B" by Corelli revealed a new Kreisler—a Kreisler in the fulness of his career.

Not quite convincing, though formidable in its technical mastery of the keyboard, was the playing of Wilhelm Bachhaus. There is a tendency in America to applaud sentimental exaggerations, and it almost seemed as if the German pianist were trying to invite more popular approval than he had thus far aroused in the United States by striving for effects which went against his natural feelings.

Somewhat disappointing, too, was the singing of Maggie Teyte on November 19 in Aeolian Hall. The little English soprano seems to have lost some of the charm which won immediate recognition a few years ago. Her program, however, was an interesting one, embracing such novelties as Charpentier's "La Petite Filieuse," Chabrier's "Villanelle des Petits Canards," Zandonai's "Ultima Rosa" and "Serenata," Albert Roussel's fascinating "Ode Chinoise," Igor Stravinsky's "La Rosée Saintée," Szymanowska's "Der Einsiedel," and Bleichmann's "Der Kosende Wind." Still, none of those numbers showed a fraction of the inspiration, spontaneity of feeling, and originality of expression to be found in Moussorgsky's "La Vie Bavarde," which happened to be the oldest composition on the list.

In Gutia Casini, who is hardly more than a boy, Mme. Alda introduced at her recital in Carnegie Hall a Russian cellist who should have a bright future. The youthful virtuoso, who, like his prima donna associate, was accompanied on the piano by Frank La Forge, revealed exceptional gifts in his rendering of Tchaikovsky's "Rococo" variations, La Forge's "Retreat," a scherzo by his teacher, Klengel, and other selections. As for Mme. Alda herself, she was never heard to greater advantage in New York than in César Franck's beautiful "Panis Angelicus," sung with cello obligato.



# In the *Scribner*

## Student Song

A Poem by Robert Louis Stevenson

## The Tragic Ten Days of Madero

An American Woman's Letters from Mexico, by *Alice Day McLaren*. A vivid picture of the Mexican situation before and during the Madero tragedy.

### Tunisian Days, by George Edward Woodberry

The first of his articles on North Africa and the Desert. A poet's prose impressions of the picturesque and wonderful color of the land and the kaleidoscopic spectacle of the people.

### The Old Man-of-War's Man by W. J. Aylward

The ships and the men of the English navy of the 18th century. Beautifully illustrated from paintings by the author, reproduced in color.

### Madame Waddington—My First Years as a Frenchwoman, 1876-7

The political, diplomatic, and social aspects of these years, the important personages of the times in diplomacy, literature, and art, the people met at state functions, private dinners, balls, the opera, the theatres, are commented upon in the author's own inimitable and delightful way.

### Politicians and the Sense of Humor, by Henry S. Pritchett

Lincoln the great humorist.

**Stories:** The first part of *Maje: A Love Story*, by Armistead C. Gordon, a beautiful, tender story of the old South.—*The Tortoise*, by Katharine Fullerton Gerould, author of "Vain Oblations," a story of sacrifice.—*The Geniuses of Luton's Hill*, by Philip Curtiss, the story of a poet and an acrobat.—*The Winter Mail*, by George T. Marsh. How old Pierre carried the Christmas mail to Fort Hope.—*Charity*, by Mabel Wood Martin. A story of a flirt and her conquest.

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### CALENDAR OF EXHIBITIONS

**New York.**—Fine Arts Building. Win-  
ter Exhibition of the National Acad-  
emy of Design, until January 18.  
Berlin Photographic Company. The  
graphic arts of Austria, Hungary, and  
Bohemia, through December.  
Cottier Galleries. Bronzes by Antoine  
Barye, to January 1.  
Ehrich Galleries. Finished pictures and  
sketches by John Constable and works  
of Turner and Bonington, to Janu-  
ary 6.  
First Exhibition of the Society of Amer-  
ican Etchers, January 1.  
Folsom Galleries. Recent landscapes by  
R. M. Shurtleff, and theatrical sub-  
jects and drawing-room interiors by  
J. Wenger, to January 17.  
Gorham Galleries. Bronzes by Anna  
Vaughn Hyatt, January 10, for three  
weeks.  
Keppel Galleries. Thomas Way's private  
collection of Whistler lithographs, to  
February 1.  
Macbeth Galleries. Water colors by  
American Group of Twelve, to Janu-  
ary 1.  
Montross Galleries. Recent oils by Hugo  
Ballin, January 2, for two weeks.  
New York Public Library. Exhibition  
illustrating the making of an etching,  
to January 16.  
Photo-Secession Gallery. Recent draw-  
ings, pastels, and water colors by A.  
Walkowitz, to January 3. Work by  
Marsden Hartley, January 5, for sev-  
eral weeks.  
Plaza Hotel. Heirlooms from Up Park,  
Petersfield, England, purchased from  
the heir apparent, Earl of Clanwil-  
liam, by Robert W. Partridge.

### ART NOTES

**S**IXTY representative examples of  
Constable's landscapes, many  
of which were purchased from  
his grandchildren, will continue  
to be on exhibition at the Ehrich Gal-  
leries, until January 6. The collection  
includes five or six finished pictures and  
a number of sketches in water color and  
gouache, which forcibly express his im-  
pressions. Even in the subject intended  
as a gift to his mother, and painted at  
the age of thirteen, the first touches of  
the master hand may be seen.

In connection with the Constable ex-  
hibit, are shown a group of water colors  
of French subjects, both landscape and  
figure, by Richard Parks Bonington, the  
gifted, English painter. The famous col-  
orist, Turner, is also represented in a  
series of water colors and oils, which in-  
cludes an early example—"The Fuller-  
Maitland Wedding at Carnaroon Castle,  
Wales," accompanied by a sketch with  
figures in the foreground.

The recent work of Hugo Ballin, now  
on exhibition at the Montross Galleries,  
will be succeeded during the last two  
weeks of January by the George Bel-  
lowes exhibition.

At the Photo-Secession Gallery, an in-  
terpretation of the new art movement is  
shown in the pastels and water colors by  
A. Walkowitz, which are intended to ex-  
press "sensations," rather than the defi-  
nite forms of objects. These will be fol-  
lowed, on January 5, by an exhibition of  
Marsden Hartley's work, recently re-  
ceived from Berlin, which, in its turn,  
will give place to an exhibition of  
Manolo's bronzes.

At the Powell Gallery, landscapes and  
marines by H. L. Whelan will be on view  
from January 19 to 31.

### DRAWINGS BY LÉON BAKST

The drawings, or *maquettes*, by Léon  
Bakst, the Russian colorist, which were  
exhibited for the first time in America  
at the Berlin Photographic Galleries, are  
now being shown at the Boston Art Club

previous to their removal to the Albright  
Museum in Buffalo, for the month of  
January, and thence to the St. Louis Mu-  
seum for exhibition during the month of  
February. These drawings have created an  
unusual amount of interest here; due, no  
doubt, to the desire of those who had  
seen in Paris and London the voluptu-  
ous art of this master of color and move-  
ment to enjoy again the versatility of his  
work, as well as to the curiosity of the  
less fortunate to satisfy the popular  
craving for orientalism.

Bakst, having established his career  
as a painter on unconventional lines in  
Russia, his birthplace, was led to Paris  
by the desire to express his originality.  
In Paris he became associated with the  
stage and began to design settings and  
costumes for classical plays and ballets  
—or as has been aptly said, "to orches-  
trate for the eyes, as composers orches-  
trate for the ears."

This led to a series of successful and  
dazzling productions interpreted by the  
inimitable Madame Pavlowa, Nijinsky,  
and the beautiful Madame Rubenstein,  
and to the arrangement of the Cleo-  
patra ballet, which marked his real in-  
troduction to Paris in 1909. Previous  
to this Paquin had presented his designs  
in women's dress, the influence of which  
is still felt in the mode and coloring of  
the moment.

The exhibition comprises one hundred  
and seventy-six drawings, of which a  
dozen or so are of miscellaneous sub-  
jects. There are some black and white  
drawings, some designs for modern dress,  
and the remainder are *maquettes* of cos-  
tumes, regarded as his masterpieces and  
most characteristic works.

### NEW YORK WATER COLOR EXHIBITION

The Twenty-fourth Annual Exhibition  
of the New York Water Color Club  
closed November 30, to be succeeded in  
the Fine Arts Building by the Winter  
Exhibition of the National Academy of  
Design, which opened December 20 and  
will continue until January 18.

In contrast to the more or less monotonous display of former years, this exhibition represented in its three hundred and twenty-five numbers, the work of many well-known artists, and the preponderance of flower subjects gave place to a large showing of figure subjects and landscapes. W. C. Emerson's "The Dance of the Morn," an intelligent handling of soft greens and of atmospheric effect; Richard F. Maynard's "In and Out of an Oval Mirror," a truthful and charming rendering of the reflection of a young girl in a mirror; Charles Warren Eaton's characteristic "Summer Night, Lake Como," and an interesting presentment of an old woman, called "Passing Years," by Alice Schille, were some of the larger canvases shown; while the delicacy of Albert Prentice Button's subjects, the charm of Henry B. Snell's "On the Lagoon," and Colin Campbell Cooper's colorful "Little Loggia, Florence," and the French compositions of Alethea H. Platt made strong appeal among the smaller examples.

### THE DE RIDDER COLLECTION

An exhibition which will doubtless  
prove one of the most important art  
events of the season was that of the  
August De Ridder collection, which  
closed recently at the Kleinberger Gal-  
leries. The proceeds from admission  
fees for this exhibition were devoted to  
charity.

The collection which numbered among  
its eighty-seven examples some of the  
finest productions of early Dutch and  
Flemish art in any private collection,  
was selected by Herr De Ridder, whose  
principle in forming the collection was  
to eliminate the mediocre, and to retain  
(Continued on page 96)

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# HOW VOGUE WILL FORECAST THE 1914 MODE

Look out of the window. It may be snowing; it may be a cold, dark winter day. But in Paris at this moment scores of world-famous designers are experimenting with thinnest, gayest materials—silks, lawns and voiles—and, even now, the new mode of Spring is taking definite shape. The models designed in December and January for the Riviera are earliest forerunners of the mode that will be; to examine them now is to know what will be in favor several months from now. Vogue in the next few weeks will bring you advance news of the new Spring fashions.

**I**F you know in February what the fashions will be in May and June (if, in a word, you read the forthcoming numbers of Vogue), you can begin at once to plan your new wardrobe without fear of a single costly mistake in style, or a single error in the choice of materials. Therefore, all Vogue's foreign staff is astir for you to-day in Paris, visiting the showrooms of the greatest designers, examining wardrobes now being packed for the Riviera, planning always how news of the earliest creations may by each mail be sent post-haste to New York.

The next three numbers of Vogue will accordingly be full of surprises. As surely as the spirit of Spring is contained in the charming dresses and hats you will wear next May, just so surely is the spirit of Spring contained in Vogue's Forecast Numbers. And, because they are universally known to anticipate the season, the demand for these three issues in former years has always swept them off the newsstands within a day or two after publication. You will save delay and disappointment by going now to your newsdealer and bespeaking your copies—now, while he is making up his order for them, and will take special pains to see that your copy is on his list.

**N**OT a single copy of these three numbers for 1913—except a few in the office files—is now to be had for love or money. Be prepared this year; order your copy of each at once.

#### Southern Fashions & Motor

The first word of 1914 fashions, as shown in costumes designed for the Riviera.

#### Spring Dress Materials

Smartest new fabrics from the master looms of France and America.

#### Forecast of Spring Fashions

A complete, accurate survey of advance Spring gowns, hats, coats and accessories.

**T**HIS week your newsdealer is ordering his supply of Vogue for February 1st. Vogue is not "returnable" like other magazines; therefore he will order fewer rather than more copies than he expects to sell. Make sure of your copies by telling the newsdealer now that you will want them.

Looking back for a moment, it is interesting to notice how Vogue's forecasts for the past year have come true. Below are four little sketches from numbers more than a year old. They tell their own story. Now so well known as to be almost commonplace, these models when Vogue

first presented them were recognized as the earliest forerunners of a mode that in Paris itself did not become firmly established until midsummer—six months after Vogue had laid them before you.

From Philadelphia comes this letter: "While in Paris, last July, I saw new styles which I had already seen in Vogue for June." Another reader sends us a list of forty Vogue styles published in 1912 that are still, after twenty months, in excellent style. Over and over we receive letters like these from women who know Vogue well, yet who are constantly amazed by the accuracy of Vogue's forecasts.

As you look at these little sketches, remember that the stroke of fashion's pendulum which is carrying them out will at the same time bring in new things not less revolutionary; and to forewarn yourself against sudden and striking changes in fashion, arrange now to secure the three numbers of Vogue announced alongside.

From Vogue on sale Oct. 25, 1912

From Vogue on sale Oct. 25, 1912

From Vogue on sale Sept. 25, 1912

From Vogue on sale Sept. 25, 1912



Vogue introduced this as "the most noticeable thing seen at Longchamp: Mme. Paquin's small, round, skunk muff, worn with this costume of black velvet."



"The slightly puffed skirt, the fur-bordered tunic and the odd ruche," said Vogue a year ago last October, "are all signs manual of Paquin."



Commenting on the, then, radically new hip-line, Vogue adduced this Premet model as "a pretty argument in its favor."



Mentioned as a daring innovation from Worth—a Russian blouse that conveys the idea that the skirt is composed of three circular flounces.



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These are the numbers in which Vogue will forecast the Spring mode.

#### Southern Fashions & Motor

Dated January 15  
Ready January 9

The first word of 1914 fashions, as shown in costumes designed for the Riviera.

#### Spring Dress Materials

Dated February 1  
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#### Forecast of Spring Fashions

Dated February 15  
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## A M U S E M E N T S

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(Continued from page 94)

only the masterpieces of the Dutch and Flemish artists, which he spared no pains or expense to secure.

A Belgian by birth, Herr De Ridder naturally appreciated the grand old Flemish and Dutch masters, and his enthusiasm for early art received further impetus from the artists with whom he associated, though he did not at first confine his collection to works of the old masters. In Frankfort, the chief scene of his labors, he came in contact with the best painters of the Frankfort and Cronberg schools, and managed to secure choice works from Anton Burger, Adolph Schreyer, Peter Becker, and Carl Morgenstern, and he also secured many fine examples from artists resident in Munich, where he made frequent and prolonged visits. However, when French impressionism invaded Germany about twenty years ago, he conceived a distaste for modern painting and thereafter confined himself exclusively to collecting masterpieces of the old painters.

Since the death of Herr De Ridder in 1911, the collection which had hung in his villa at Schönberg was removed to the Städel Art Institute in Frankfort-on-the-Main, from whence it was brought to America to be sold. Among the pictures were three Rembrandts, two portraits by Frans Hals, five examples of the work of Jan Steen, four of Albert Cuyp, two of Salomon van Ruysdael, four of Jacob van Ruysdael, and three of Hobbema from the collection of King Leopold, which included the "Farmyard Amid Some Oak Trees in Bright Sunshine"—the companion picture to "The Mill" in the Louvre. These two paintings were at one time in the possession of C. J. Nieuwenhuys, in London. Of the Flemish School there were four examples of Rubens, two of Van Dyck, five of Teniers the younger, and one of Adrian Brouwer. There were also works of many of the lesser painters of the two schools.

Of the Flemish School, the four Rubens attracted the most attention. They included "A Landscape," showing a peasant's cart winding slowly along a road near a wood through which the evening sun sheds a reddish glow. "A River Landscape," by Jan van Goyen, was a typical and charming work, and the examples of Cuyp's work were particularly fine. Indeed, the collection was one of surpassing excellence, and came as a unique privilege and opportunity for the lovers of the seventeenth century Dutch and Flemish art.

#### EXHIBITIONS OF THE SEASON

Among the many exhibitions of a prolific art season, that of the Association of Women Painters and Sculptors at the Arlington Galleries attracted unusual interest, largely because of the landscapes by Mrs. Woodrow Wilson, some of which sold at \$100 each; the proceeds went to charity. These landscapes formed the nucleus of a group of clever subjects contributed by such exhibitors as Matilda Brown, Mary C. Tannehill, Olive Rush, Edith Penman, and a score of others.

At the Braus Gallery, the young California artist, Lester de Beronda, was introduced to New York through his group of recent oils covering a variety of subjects which were worthy of study. These were shown with a score or more of etchings and aquatints by Lee Hankey.

The Brown-Robertson Galleries presented a group of forty-four etchings by Earl H. Reed—some large, familiar plates and others more recent—all in his characteristic vein. These were followed by a special exhibition of etchings and lithographs by George T. Plowman, supplemented by an exhibition of color etchings by contemporaneous etchers, including Trowbridge, Cotton, and Griffith.

At the Ederheimer Galleries a rare collection of early French prints by famous artists was on view, and at the Kennedy Gallery some seventy-eight interesting etchings and dry points by D. Y. Cameron were shown. These were followed by rare old English and French prints, which are still on exhibition.

The annual display of Rembrandt etchings at the Keppel Galleries was followed by the exhibition of twenty lithographs and etchings of "Grecian Temples" by Joseph Pennell; this exhibition opened simultaneously in Boston, Baltimore, Philadelphia, and Chicago.

Exhibitions of sculpture were chiefly confined to the excellent showing of bronzes and marbles by well-known American sculptors at the Gorham Galleries; to the work of Janet Scudder at the Theodore B. Starr Galleries; and to the fine group of Barye bronzes at the Cottier Galleries; the latter include many of the sculptor's most noted works.

A comprehensive loan exhibit of paintings by Edouard Manet, showing the work of the artist from his early youth up to the year 1880, attracted wide attention at the Durand-Ruel Galleries, as did also the portraits by William T. Smedley, the collection of recent oils by Aston Knight, who so skilfully has achieved the rendition of water in all its varying moods, and the charming sketches and studies of the Gardens of Versailles made during the past summer by Carrol Beckwith. These latter were shown at the Knoedler Galleries, which later showed a group of characteristic water colors, chiefly views of Venice and Dordrecht, by F. Hopkinson Smith, together with twenty-eight recent portraits by Artur L. Halmi.

#### HALMI'S PORTRAITS

The Halmi exhibition, with the exception of the portraits of Col. William Jay and Dr. O. Horn, was composed of paintings of women and children portrayed with the charm and distinction which characterize this artist's presentments. Several pastels, namely that of Miss Gloria Gould (a delightful, half-length portrait of a young girl in white, with bold relief in the dark hair and eyes), and those of the Misses Hope Hamilton, Florence Gilbert, Kathleen and Helen Le Roy Miller, were rendered with exquisite delicacy, as were also the portraits of Mrs. Anthony Drexel and Mrs. Thomas L. Shevlin. The clever suggestion of peonies in the foreground of Mrs. Robert Lee Montgomery's full-length portrait, carried out in the color scheme of strong pink in her gown, was well balanced by the dignity and animation of her pose. The artist is unquestionably unique in his presentment of beautiful women, and is a colorist with a fine sense of harmony. One is not only impressed with the subtle charm of his subjects, but with the alluring arrangement, as well, of color and drapery. This is unfortunately lost in his portraits of men, which suffer much in contrast.

Allen Tucker's oils, those of Louise Upton Brumbach, and characteristic Lake Como subjects by Charles Warren Eaton were shown successively at the Folsom Galleries. At the Montross Gallery rare, early examples of Chinese art were followed by Robert Vonnoh's portraits and Bessie Potter Vonnoh's bronzes, while an unusually large exhibit of S. Arlent-Edouard's prints was seen at the Butler Galleries, and five hundred thumb-box sketches at the Powell Gallery.

The collection of original Lawrence drawings at the Scott and Fowles Galleries proved to be one of the greatest value and interest, and formed a pleasing contrast at a time when etchings constituted the chief feature of the art season.

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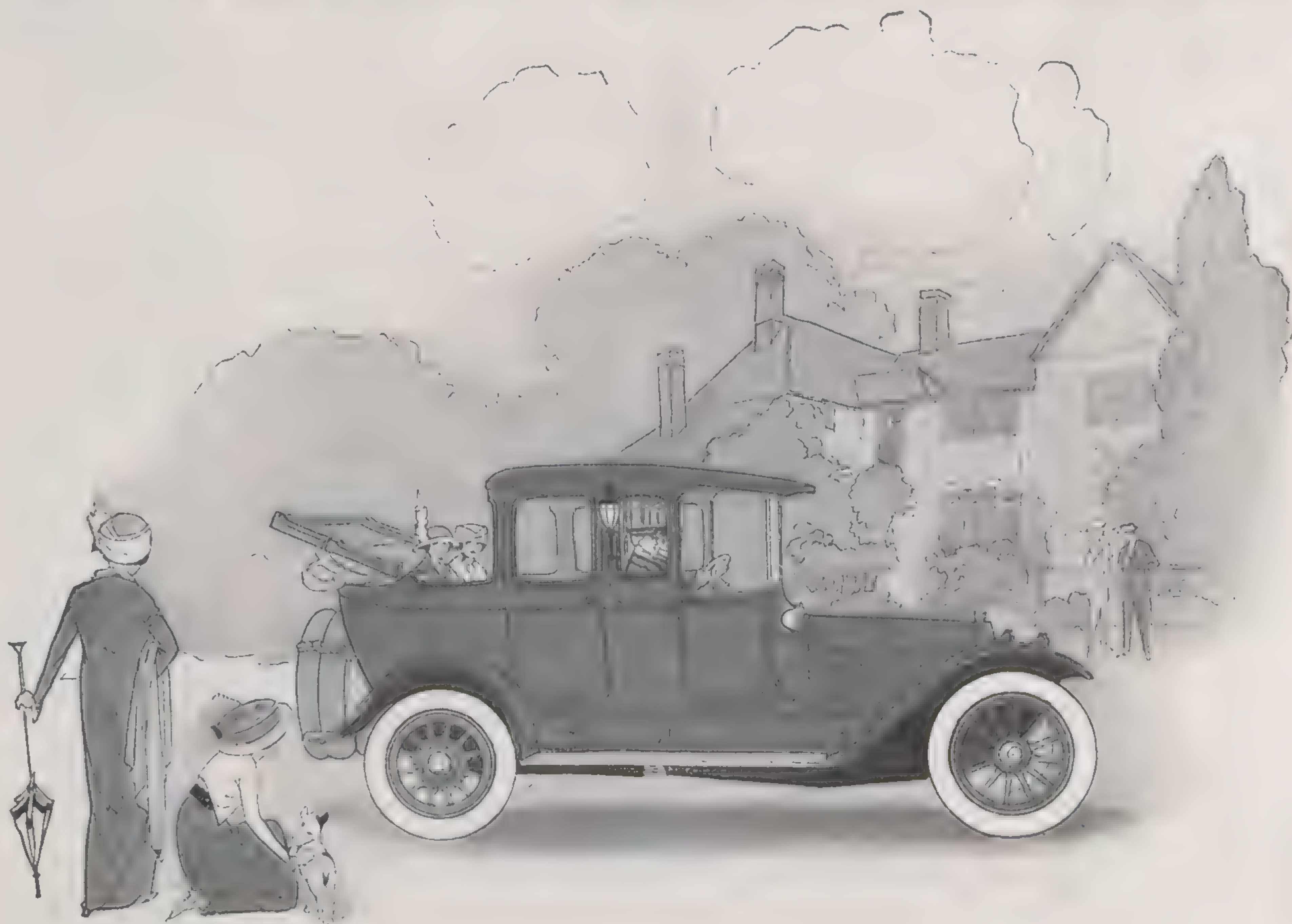
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## The Locomobile Landaulet

The carefully restricted output of the Locomobile Company is an important aid to quality. A large and experienced organization concentrates its strength on a small output—not more than Four Cars a Day. Each Locomobile is personally and intimately supervised.

The Locomobile owner is proud of his car, not merely because of its style, its comfort or its reliability, but because of the knowledge that his car has been watched and worked over with the greatest possible care at all stages of its construction.

Furthermore, a motor car gains distinction if Quality not Quantity is the ideal to be achieved. Thus, through its limited output, the Locomobile has an added preciousness in the mind of the owner.

Our recent announcements "Four Cars a Day" and "The Three Hundredth Motorist" attracted enough favorable attention to warrant our reprinting them, and we should be pleased to send these to you on your application. Also in writing, indicate whether you are interested in Right Drive Locomobile Sixes or Left Drive Locomobile Sixes, so we may send you the book illustrating the type of drive which you prefer.

The Locomobile Company of America  
Bridgeport, Connecticut





## A New Year Resolution Worth While

The dining room is the social center of the home. Therefore: Resolve to make it more attractive and inviting this year than ever before. Add beauty to your service and delight to the meal, by adorning your table with beautiful, serviceable

### HOMER LAUGHLIN

CHINA

Made in the largest pottery in the world, with 42 years of successful experience behind its excellence, the graceful shapes, pleasing decorations and snowy-white glaze of this splendid dinner-ware stand the test of time and service.

The trade-mark name "HOMER LAUGHLIN" on the under side of each dish is our guarantee to you. Open stock patterns at your dealers'. Send for The China Book with interesting text and beautiful illustration in color. It tells why some china is good and some poor. It also gives valuable suggestions on the selection and care of dinner ware. It is sent free.

THE HOMER LAUGHLIN CHINA CO.,  
Newell, W. Va.



## Worried About Baby? Get Holstein Cows' Milk

How seldom the breast fed baby causes any serious anxiety! But when it's necessary to find a substitute for Nature's food, trouble usually begins.

You can avoid all the worry and anxiety that usually accompanies the use of cow's milk, if you will take care to use Holstein milk, the very nearest thing to breast milk.

In Holstein milk, as in breast milk, there is only a moderate amount of cream (or butter-fat), and it is in the form of small, even globules that yield quickly to the action of the digestive fluids. The curds formed from Holstein milk are small, soft, flaky and easy to digest.

In common milk the average fat globule is twice the size of those found in Holstein milk and the curds formed are coarse, heavy and likely to cling together in a solid mass.

You can easily see how much more suitable for infant feeding Holstein milk is and why the great specialists agree in recommending it.

Holstein milk costs no more than ordinary milk. If you have any difficulty in securing it, write us.

Send for our free Booklet "The Story of Holstein Milk."



HOLSTEIN-FRIESIAN ASSOCIATION  
4-K American Building Brattleboro, Vermont

## On HER DRESSING-TABLE

IN this department, in the October first issue of Vogue, a manicure-table of daintily colored leather and nickel for \$45 was shown. In the December first number, one of mahogany for \$195 was illustrated. Both of these were as charming and complete as madame could desire, yet here, shown open at the bottom of this page, appears a third, the apogee—up to the present moment, at least—in manicure-tables, priced at \$325.

It is a French importation and really a beautiful piece of cabinet work. Lustrous satinwood is inlaid with bands of snakewood, and the interior is lined with a white wood. The twenty-three fittings of ivory, gilt, and cut glass are housed in a most compact manner. In the top of the case is a splendid mirror and at the left is a slide to hold the necessary finger-bowl. When the lid is lifted, the trays slide out automatically. As in the case of the table shown in December, the style, mirror, and general commodiousness of this table fit it for a dressing-table.

### A FRENCH ACTRESS'S ENDORSEMENT

When Madame Simone, the well-known French actress, made her last visit to America a friend of hers asked her what sort of liquid powder she used, and her answer was interestingly unexpected. In Paris she had always had such a preparation especially put up for her by her chemist, but shortly after her arrival in the States she came across, by the merest chance, a liquid powder that has been made and sold in this country for many years. She tried it and found it so very satisfactory that she has relinquished her old preparation in its favor.

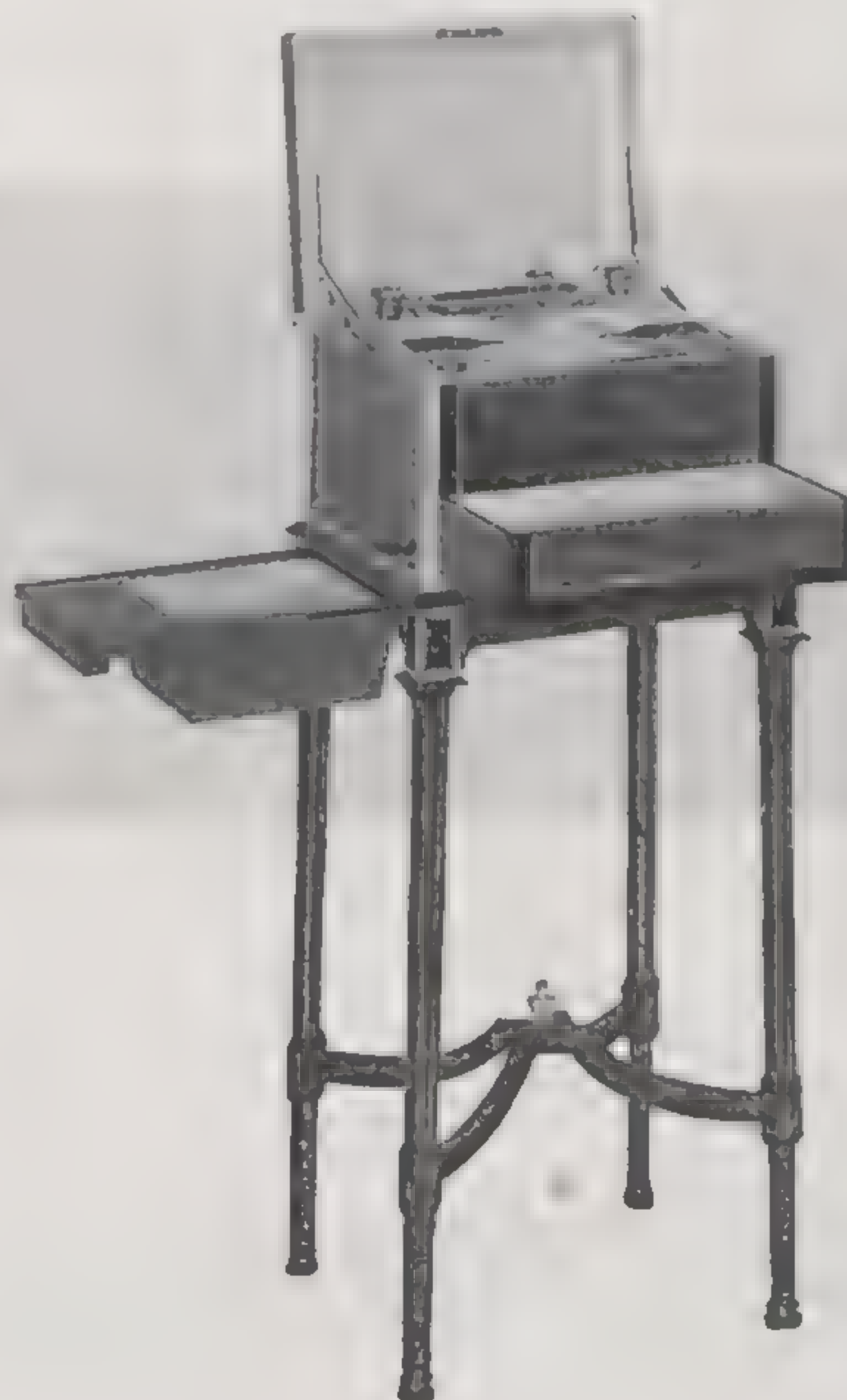
The liquid is applied with a small sponge or soft piece of linen, and is gently rubbed into the skin until it is perfectly dry. The effect is soft and natural, not hard and chalky as is the case with so many powders, and far from being hurtful it is really healthful for the skin, and has many of the properties of a good cold cream. Many women reserve the use of liquid powder for the evening when they wish to beautify their faces, necks, and arms. But this powder can be safely applied in the daytime, though sunlight is so much more relentless in its revelations than artificial light. It is priced at 50 cents a bottle.

Up to this year there was a series of excellent French preparations that had never been sold in this country. It is widely known abroad, where it has taken first prizes at many international expositions, and now an American demand has brought an American supply. It consists of a lotion, a face powder, and a soap. The absence of the usual cream will be observed, but that is because the liquid is promised to give the same results, if not better. This rose-scented, emollient water softens the skin at once and very noticeably, cleanses the pores, and freshens the face without harsh massaging. An application of this lotion before powdering the face makes a splendid foundation for retaining the powder. The lotion costs 75 cents a bottle. The powder, priced at 75 cents a box, and the soap, at 60 cents a cake, serve as reliable and beneficial supplements to the liquid.

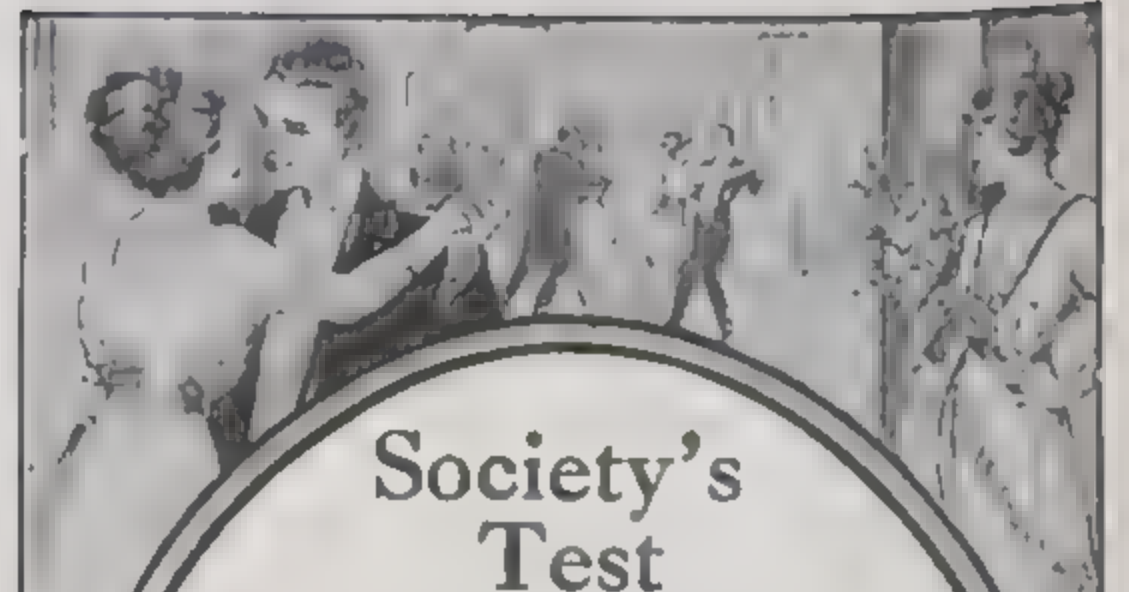
### A DELIGHTFUL SHAMPOO

Not long since a firm of English perfumers added to their list of excellent preparations a shampoo of unusual worth. The contents of a packet of powder, seven of which are contained in a box for 60 cents, are added to a pint of hot water and stirred well. This is rubbed into the moistened hair until a lather, copious and white, and thick as whipped cream, is produced. The hair is then rinsed with warm, and afterwards cold, water. After the hair has been dried, it is wonderfully soft to the touch, fluffy in appearance, and noticeably brightened, especially if it be fair hair. Nor does this enviable condition pass after a few days but lasts for two or three weeks, or until cleanliness demands that the head should be washed again. Shampoos, however, are not all-powerful, and a daily, vigorous brushing with a good quality of brush is necessary to keep the scalp in a healthy condition, the hair electric, and its texture smooth and glossy. This shampoo may also be purchased in separate packets at the price of 10 cents each.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



The apogee in manicure-table magnificence is reached in this one of satinwood, priced at \$325



## Society's Test

Will your complexion bear close inspection? If not, it's pretty sure you have not been using the right face cream. Users of D & R Perfect Cold Cream do not require cosmetics and rouges. Once or twice a day they cleanse their skin properly, applying the Cold Cream with fingers or cloth, and let their complexion speak for itself.

## Daggett & Ramsdell's Perfect Cold Cream

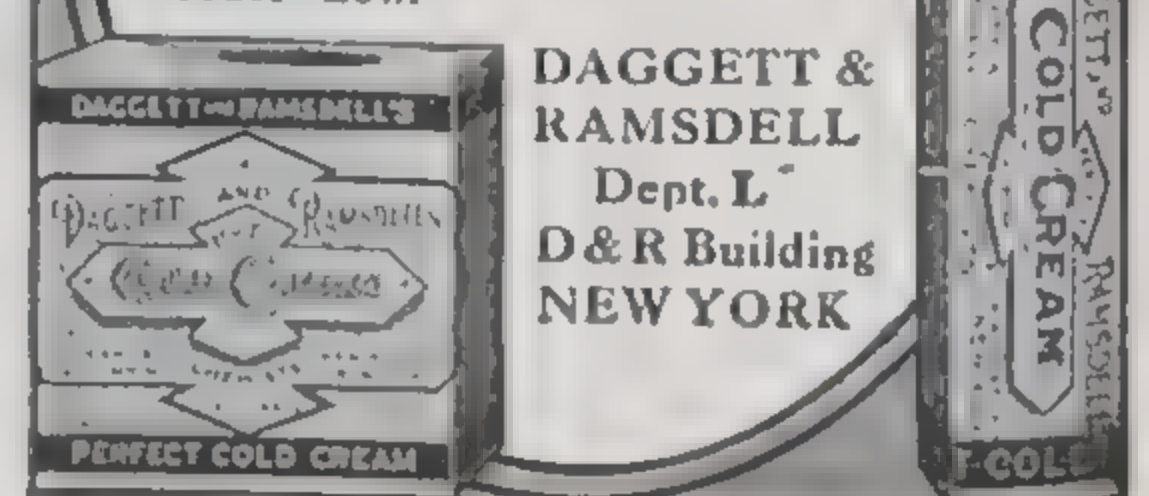
"The Kind That Keeps"

has been a factor in the development of womanly beauty for twenty-three years. No other cold cream ever survived such a test. A trial is not an experiment—it is an introduction to a preparation of merit and reputation. If you have a good skin and complexion, you owe them a daily clean-up with this delightful cream. In tubes and jars, 10c to \$1.50.

When you insist upon Daggett & Ramsdell's—you are getting the best cold cream in the store.

Write for FREE SAMPLE. With it we will send free, "Beware the Finger of Time," a valuable booklet on Skin Health.

Our 1914 "American Girls" calendar, four art pastels, full color, 9x15 ins., mailed for 10c. Order now.



NOT a single copy of these three Vogue numbers for 1913—except a few in the office files—can now be had for love or money. Be prepared this year; order your copy of each at once.

**Southern Fashions & Motor** Dated January 15  
Ready January 9  
The first word of 1914 fashions, as shown in costumes designed for the Riviera.

**Spring Dress Materials** Dated February 1  
Ready January 26  
Smartest new fabrics from the master looms of France and America.

**Forecast of Spring Fashions** Dated February 15  
Ready February 9  
A complete, accurate survey of advance Spring gowns, hats, coats and accessories.

THIS week your newsdealer is ordering his supply of Vogue for February 1st. Vogue is not "returnable" like other magazines; therefore he will order fewer rather than more copies than he expects to sell. Make sure of your copies by telling the newsdealer now that you will want them.

## "Crowds"

The Uncle Tom's Cabin of Business

By GERALD STANLEY LEE  
Everywhere Net \$1.35

Doubleday, Page & Company  
Garden City New York



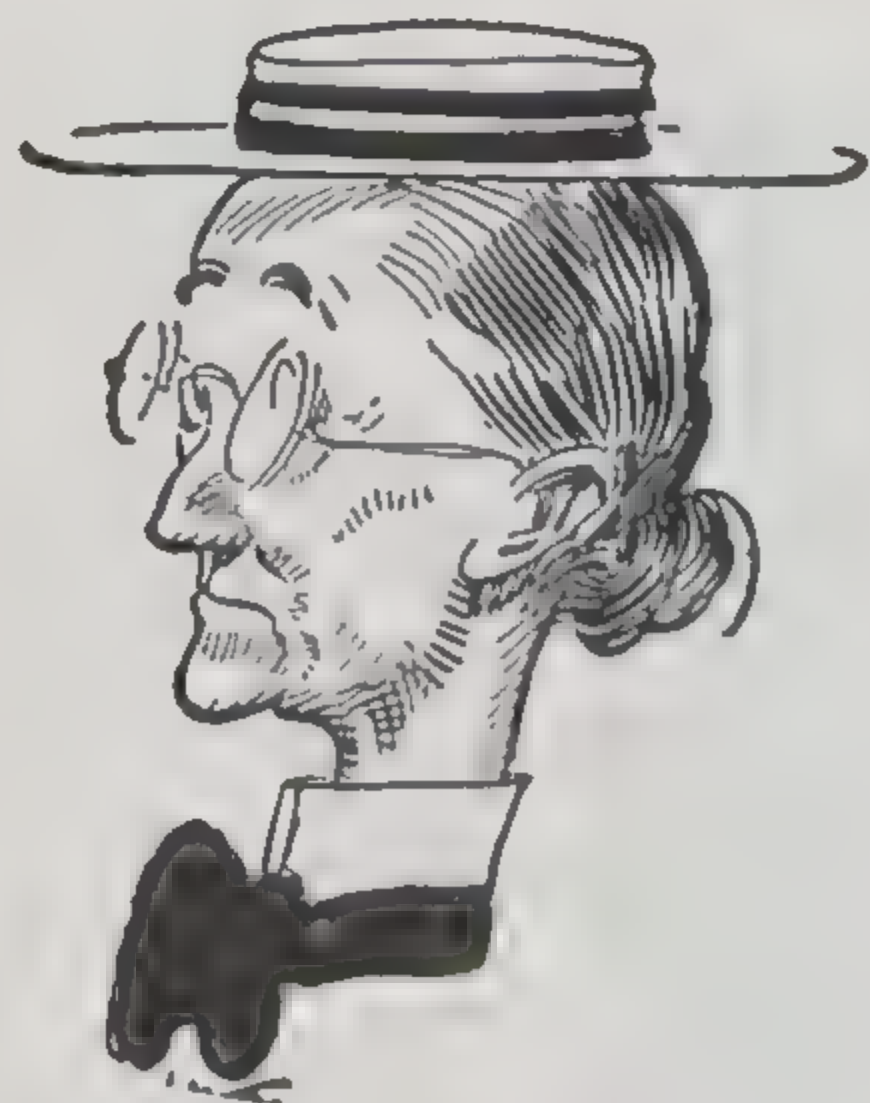


## The Proper Number of Life



Is coming. This is a startling announcement. Why is Life issuing a Proper Number? To show that there is nothing we dare not attempt.

To get the material for this number at this time is a marvelous feat. The probability is that the Proper Number of Life can never be repeated. Coming in March. Obey That Impulse, secure a three months' subscription (to expire April first), and the Proper Number will be included.



"I can't believe it!"

*Number Three*  
of the Miniature Life is now in course of preparation. If you haven't seen Number Two yet, there are a few more copies left. Send your name and address and a two cent stamp

SPECIAL OFFER

Enclosed find One Dollar (Canadian \$1.13, Foreign \$1.26). Send LIFE for three months to

Open only to new subscribers; no subscription renewed at this rate.

LIFE, 67 West 31st Street, New York.

22

ONE YEAR \$5.00. (CANADIAN, \$5.52, FOREIGN \$6.04)





# Mrs. Adair

## Weakened Tissues Strengthened by the Finger-Tips



For reducing Double Chins, the Ganesh Chin Strap has a wonderful record of efficiency—\$5.00 and \$8.50. The Ganesh Forehead Strap removes all age lines, \$4 and \$5.

"Weakened, relaxed tissues cause hollows and deep lines," says Mrs. Adair, "and these tissues can be made natural and normal again by my exclusive Ganesh method of Treatment."

This process of lightly tapping with the finger tips, and strapping the face and neck—using the Ganesh Eastern Muscle Oil—Mrs. Adair calls the

### MUSCLE STRAPPING TREATMENT

It unfailingly rejuvenates the underlying tissues and muscles to such an extent that all hollows and lines disappear in a very short time.

This treatment and many others for improving the complexion and making the contour of the face, neck and shoulders more perfect, are given at Mrs. Adair's Salon for \$2.50 each, or less by the course. Or, you may successfully accomplish similar results in your boudoir by securing

### SOME GANESH PREPARATIONS FOR HOME USE

(Sent by Mail, securely packed, upon receipt of Price)

**GANESH Muscle Developing Oil**, \$5, \$2.50, \$1. Removes lines, fills hollows, obliterates lines on eyelids, making them white and firm.

**GANESH Eastern Balm Cream**, \$3, \$1.50, 75c. Can be used for the most sensitive skin; unequalled as a face cleanser and skin food.

**GANESH Diable Skin Tonic**, \$5, \$2, 75c. Closes pores, strengthens and whitens skin; good for puffiness under the eyes.

**GANESH Lily Sulphur Lotion**, \$2.50, \$1.50. Beautifies the skin, removing all redness, making skin white and smooth.

**GANESH Cream for Hands**, will soften a coarse skin and leave it white and velvety. \$1.

**GANESH "Juno"** is a special tissue food and if rubbed into the skin night and morning, will increase the size and firmness of the neck or bust. \$2.25, \$1.25.

**GANESH Parisian Beauty Neige Cream** contains no grease, makes the skin like satin, and protects it against cold winds; good to use before powdering. Made in three colors, Pink, Cream and White. \$1.50.

A Free Copy of Mrs. Adair's Lecture Book Awaits Your Kind Request.

557 Fifth Avenue, New York TELEPHONE 2839  
LONDON, 92 New Bond Street, W. MURRAY HILL  
PARIS, 5 rue Cambon

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For Palm Beach  
and the South

Hats and  
French Novelties

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534 Fifth Avenue  
New York



Agents for Burbyotte,  
the non-inflammable  
and stainless glue—  
indispensable to all  
millinery workrooms.  
Price \$1.50 in quart  
cans.

## The RENAISSANCE of the FOUR-POSTER

(Continued from page 57)

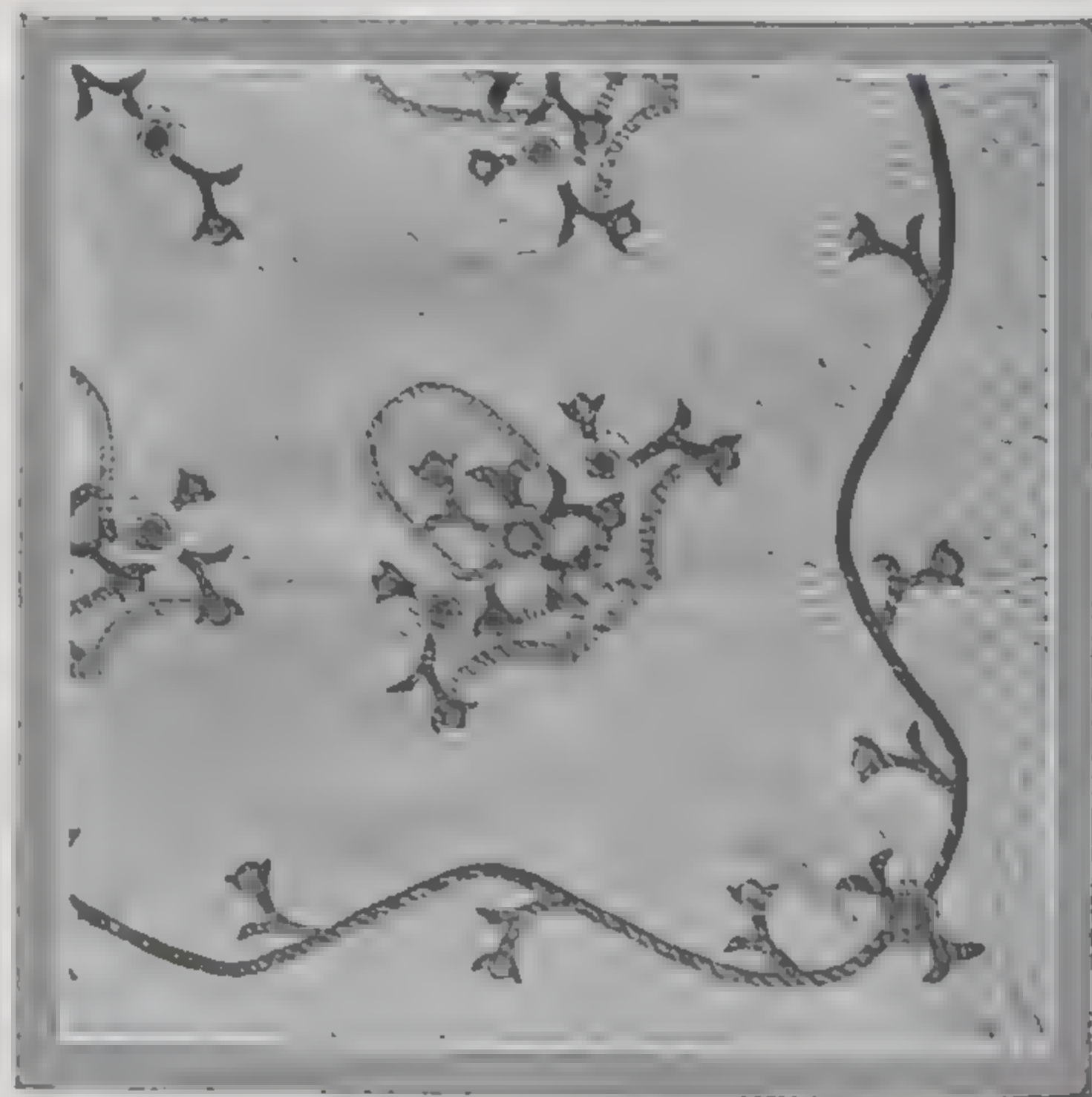
Colonial four-posters are illustrated with this article.

The mode of dressing these beds is much the same to-day as in Colonial times, though the materials used now are often lighter and the long curtains less voluminous. Then, as now, the canopy, or tester, was hung with a valance and frequently draped with long hangings which were tied back to the bedposts and served to shut off drafts in winter and to keep out insects in summer. The lining of the tester was arranged, as it is to-day, in flat folds radiating from a central rosette. The materials which should be used for dressing the bed depend upon the decorations of the room. Where much chintz is used, an all-white bed is very good, or the bed may be covered with a spread of plain-colored material bordered with bands of chintz. Spreads of crocheted lace, or of buttonholed piqué with a large monogram in the center, are as appropriate as the wonderfully embroidered linens. The base-valance should always harmonize with the spread, if it does not actually match it. It should be box plaited or gathered into bands that button or tie with tapes to the box spring.

While the mode of dressing the bed remains much the same, the modern four-poster is decidedly more comfortable than its forefathers. When we see what our first President rested and died upon, we rejoice that this is an age of box springs and hair mattresses. To be perfect, a bed should be absolutely firm and smooth, with never a dent or a sag. In fact, dressed for the day, it should look as though it were never slept in. Stout linen covers buttoned on to the mattresses and pillows protect the ticking and help to keep out dust, besides giving a bed a very neat appearance.

### THE QUILT OF QUAINTESS

An interesting accessory of the four-poster is the old-fashioned quilt. It is to be hoped that the ancient monstrosities in patchwork will keep to their hiding-places, but the quaint, symmetrical patterns with a network of intricate hand-quilting are a joy forever. The illustrations on this page show two spreads which are well designed and beautifully quilted. The conventional wild-rose design of the quilt shown at the bottom of the page is done in two shades of pink chambray, with a soft green chambray for foliage; the festoon border is of the



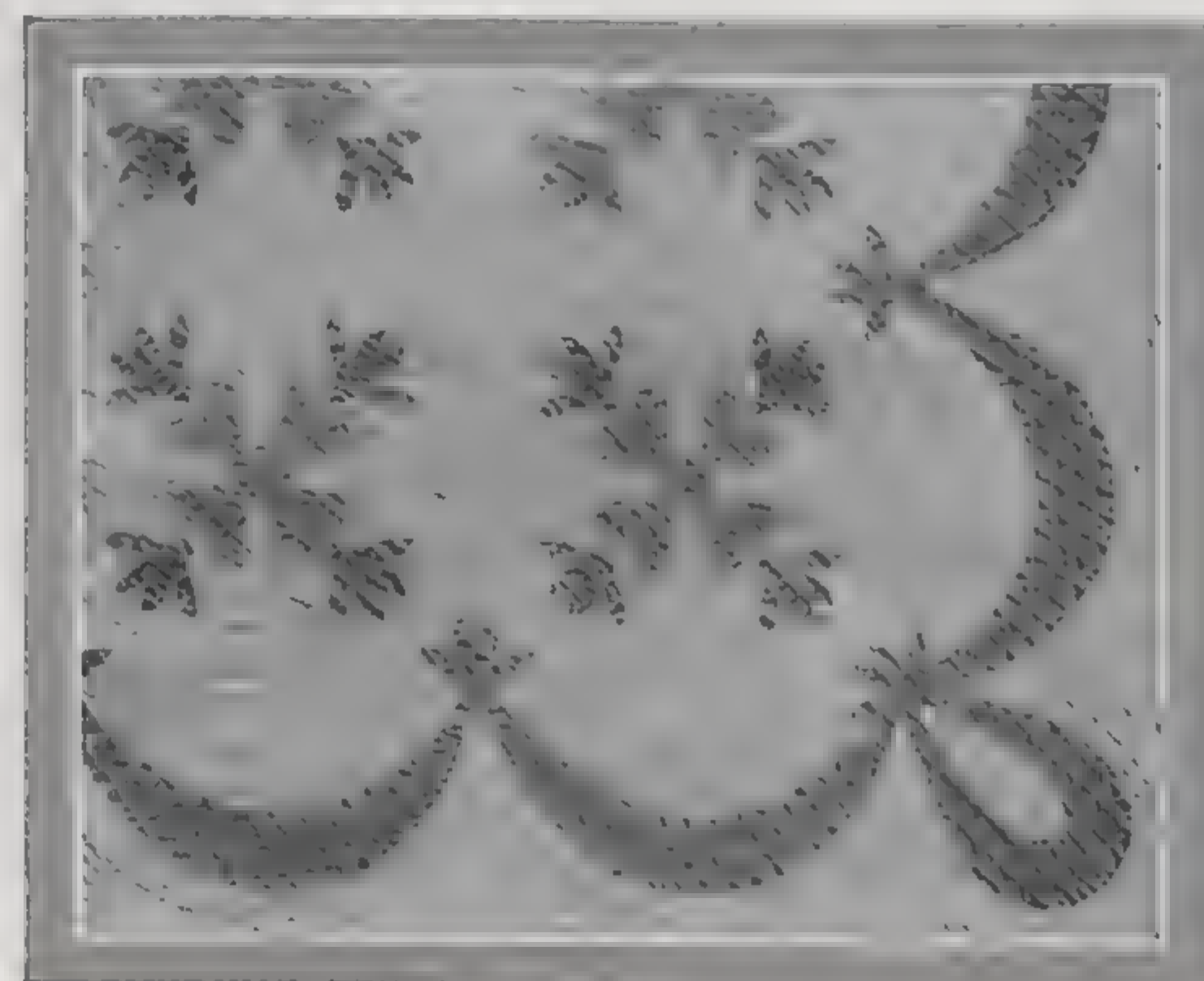
A bit from that delightful accessory of the four-poster, the quilted bedspread, with an applied design in colors

### MODERN QUILTING METHODS

Such quilts as these are still being made, and the method of making them is very simple. Squares of white long-cloth are used for the foundation, and the pattern, carefully cut out with all raw edges basted back, is laid in position on the squares and hemmed down. After the squares are put together, the border is put on in the same way. A layer of sheet wadding is put between the upper part and the lining, and the spread is then ready for the quilters' hands. Many women who do this marvelous quilting have a clever system of tracing in the pattern for it with chalk, so that there is no mark left when the quilt is finished. The old custom of charging a dollar for each spool of cotton used is still adhered to by some very conscientious quilters.

The best way to use these quilts is directly under the daytime counterpane. When the covers are laid back for the night it is most pleasant to see a beflowered quilt instead of the usual expanse of blanket. Some people, however, prefer to use them as daytime covers, while others lay them folded across the foot of the bed.

The shops are now showing for the four-poster beds many outfits which are both correct and pleasing. Spread, tester-valance, and base-valance similar to those shown on the bed in the upper right corner of page 57, may be obtained for twenty-one dollars, while the dainty outfit shown on the opposite corner could be carried out, with draperies of soft, dotted mull, for about thirty-five dollars. A fine quality of white voile for canopy, valances, spread, and simple bolster, in the arrangement shown at the lower right corner of page 57, would cost thirty-five dollars. Fringed spreads for the attractive twin beds, illustrated at the lower left of page 57, come for six dollars each, and the complete draperies for about twenty-two dollars and a half for each bed.



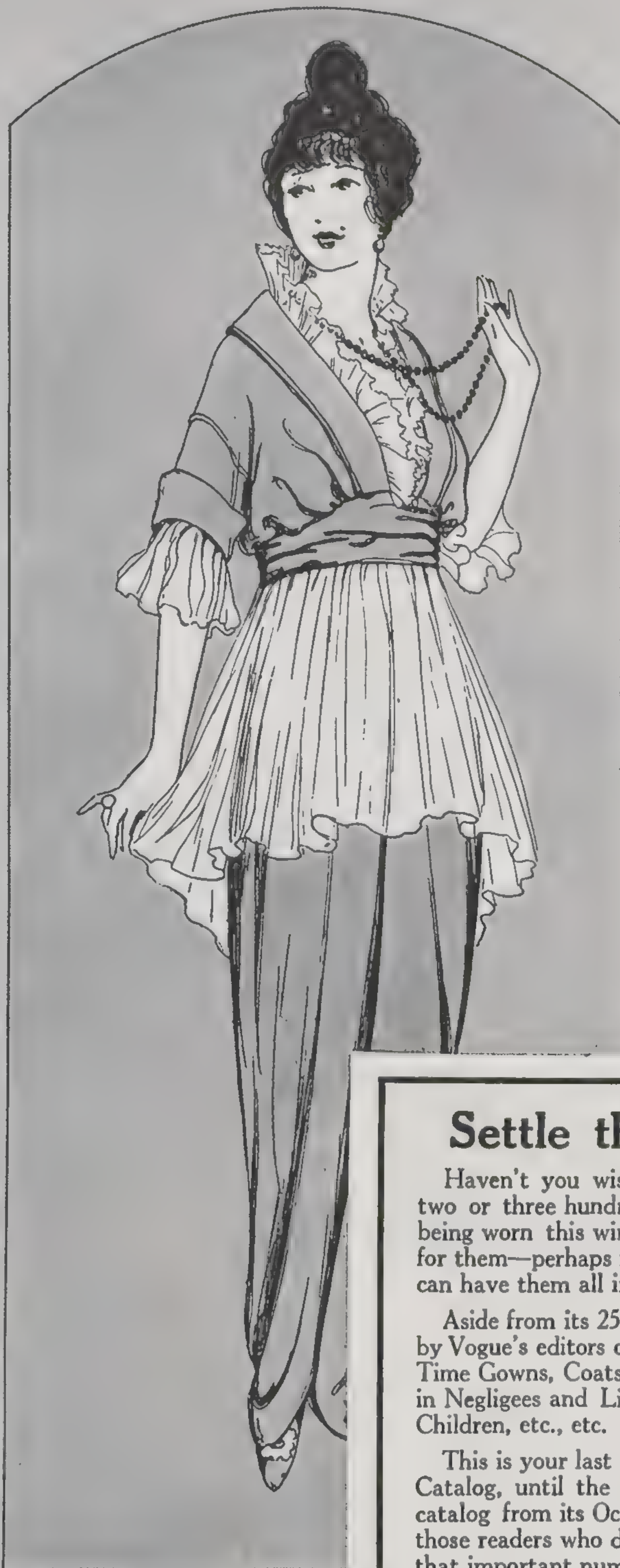
A network of marvelous hand-quilting follows the lines of the design of wild roses and festoons woven in it



## PATTERN

## CATALOG

Autumn 1913



Nos. 2422 2423 — A noted model of the season, suitable for a dinner gown or afternoon wear. Brocaded crêpe or charmeuse may be trimmed with a neck ruffle, sleeve frills, and a tunic of plaited net. Either old-gold with white, or deep rose with black would make a most charming color scheme. Price 50 cents for waist or skirt

## Settle the Dress Question!

Haven't you wished you could somewhere see, all at once, two or three hundred of the most practical models actually being worn this winter? Instead of searching here and there for them—perhaps missing the very one you want most—you can have them all in this 32-page book published by Vogue.

Aside from its 250 illustrations, the book has helpful notes by Vogue's editors on such subjects as the New Mode in Day-Time Gowns, Coats in the Smart Draped Fashion, Simplicity in Negligees and Lingerie, the Winter Fashion for Girls and Children, etc., etc.

This is your last chance to secure a copy of Vogue's Pattern Catalog, until the new one next March. Vogue reprints the catalog from its October 1st number for distribution among those readers who do not happen to have saved their copy of that important number. The supply is now almost exhausted; write on a postcard "Send Catalog" and you will receive your copy by return.

VOGUE 443 Fourth Avenue NEW YORK



## ARE YOU ATTUNED to the MODERN SPIRIT



THERE IS A COPY ON  
THE NEWS-STANDS FOR  
YOU—GET IT TODAY

Modern Dance  
Magazine

Minature copy sent free on request. Address  
Modern Dance Magazine, Aeolian Hall, N. Y.

Do you feel it? Are you expressing it? Do you realize what a vital part it plays in our present-day life? Go to your dealer to-day—buy a copy of THE MODERN DANCE MAGAZINE. Learn the art of the joyous spirit. It is unique—beautiful—fascinating—wonderful—indispensable. It will just carry you away with enthusiasm. You must have it. Don't wait. Be sure and get your copy today. 25c per copy—\$2.50 per year.

## The care of your complexion

The beauty of your complexion depends upon the care you give your skin. Nothing mars a naturally good complexion so quickly as the minute particles of wind-driven dust and dirt that hide in the tiny pores.

Miss  
Violet  
MacMillan

This fascinating little vaudeville star praises Sempre highly.



# Sempre Giovine

Pronounced Sem-pray Jo-ve-nay  
meaning "Always Young"

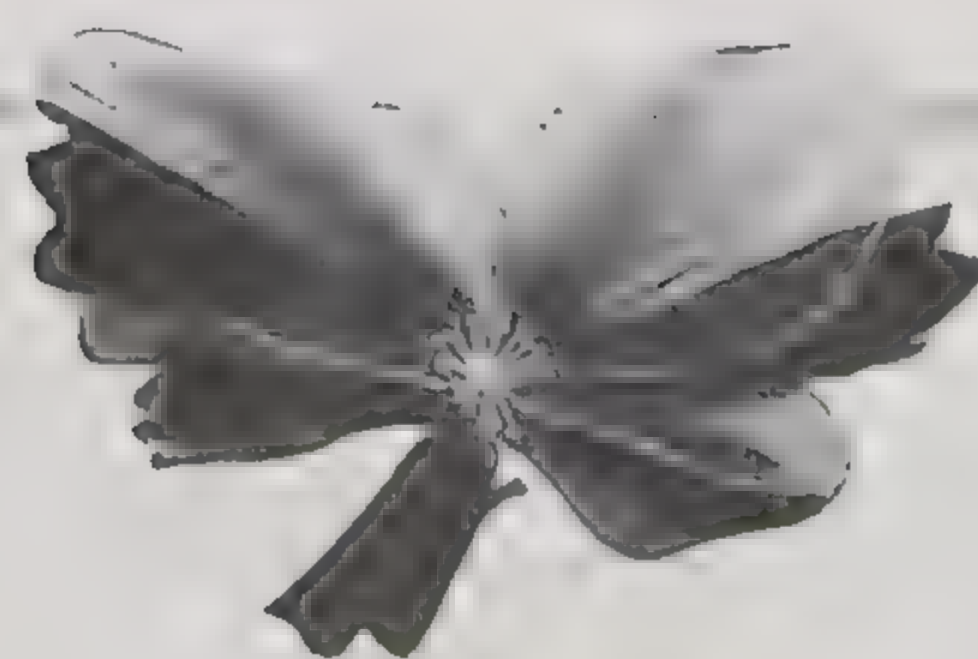
Sem-pray is wonderfully efficacious for thoroughly cleansing the skin. Its soothing, refreshing qualities keep the complexion clear and beautiful. The pleasing results that follow render its daily use a real pleasure. Ask at your favorite toilet counter for Sem-pray.



Price  
Fifty Cents

Write Today for  
Your Free Sample

Marietta Stanley Co.  
115 Turner Ave., Grand Rapids, Mich.



A make-believe  
butterfly to flutter  
in the hair

## LITTLE THINGS THAT COUNT

A NOVELTY which first appeared in Paris at the summer races, a short neck ruff of box plaited, Malines lace combined with fur, is just right for wear on mild, winter days. The one illustrated on this page is in a becoming, light brown shade of Malines lace, combined with a little fitch animal so short that it barely reaches from end to end of the ruff. A brown velvet bow finishes the chic little affair. The ruff would be equally effective in other combinations, such as ermine and black and white Malines lace, with either a black or a white velvet bow.

Corsage ornaments are glittering bits of beauty this winter. Those illustrated on this page are imported novelties that would add to the effectiveness of almost any frock. Each delicate lily in the spray of

black tulle lilies, shown at the left of the group in the middle of the page, is edged with threads of rhinestones. The jet poinsettia, shown next to the lilies, has a center of rhinestones, and would be especially attractive with a black and white costume.

The delicate, many-petaled flower of plaited Malines lace and rhinestones, shown at the right in the middle of the page, is very beautiful in white and would add a becoming touch to a white costume. The butterfly-like bow shown above is of velvet, tulle, and rhinestones, and it may be used in the hair or as a corsage ornament.

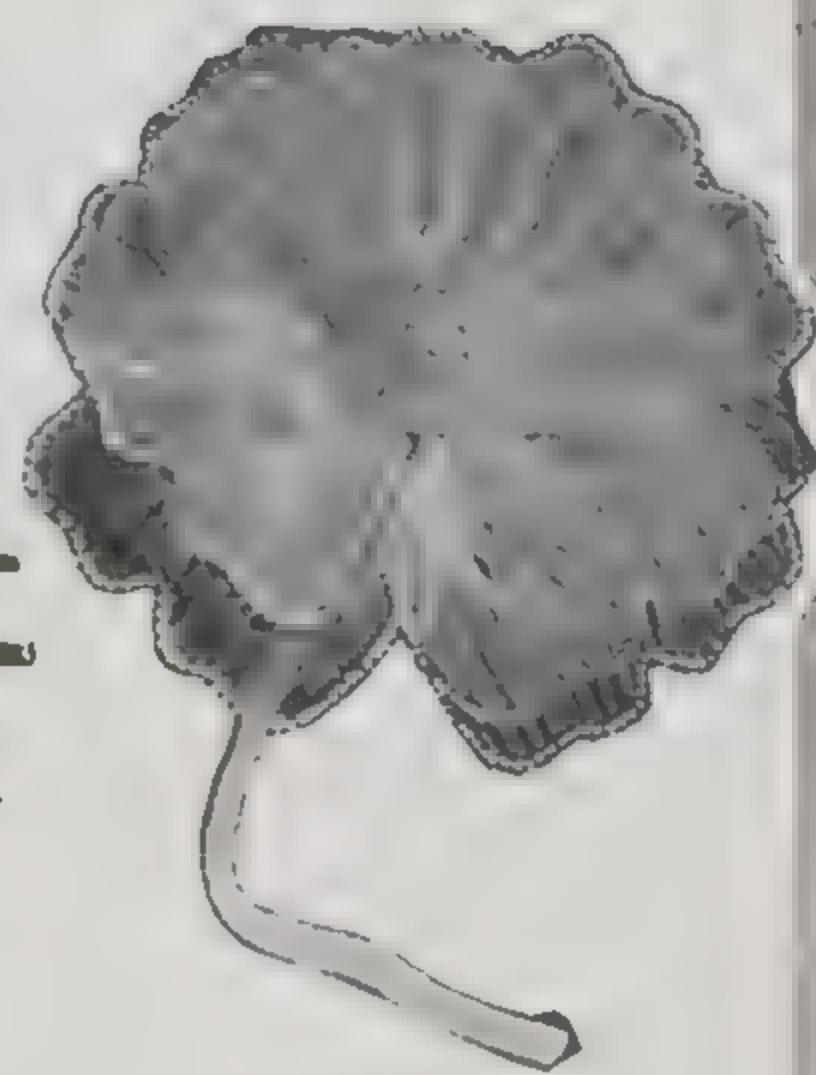
A novel combination scarf and muff is illustrated at the bottom of the page. A scarf of pale pink, shirred chiffon and black coney conceals a capacious, flat muff in one end—a great convenience for theatre wear.



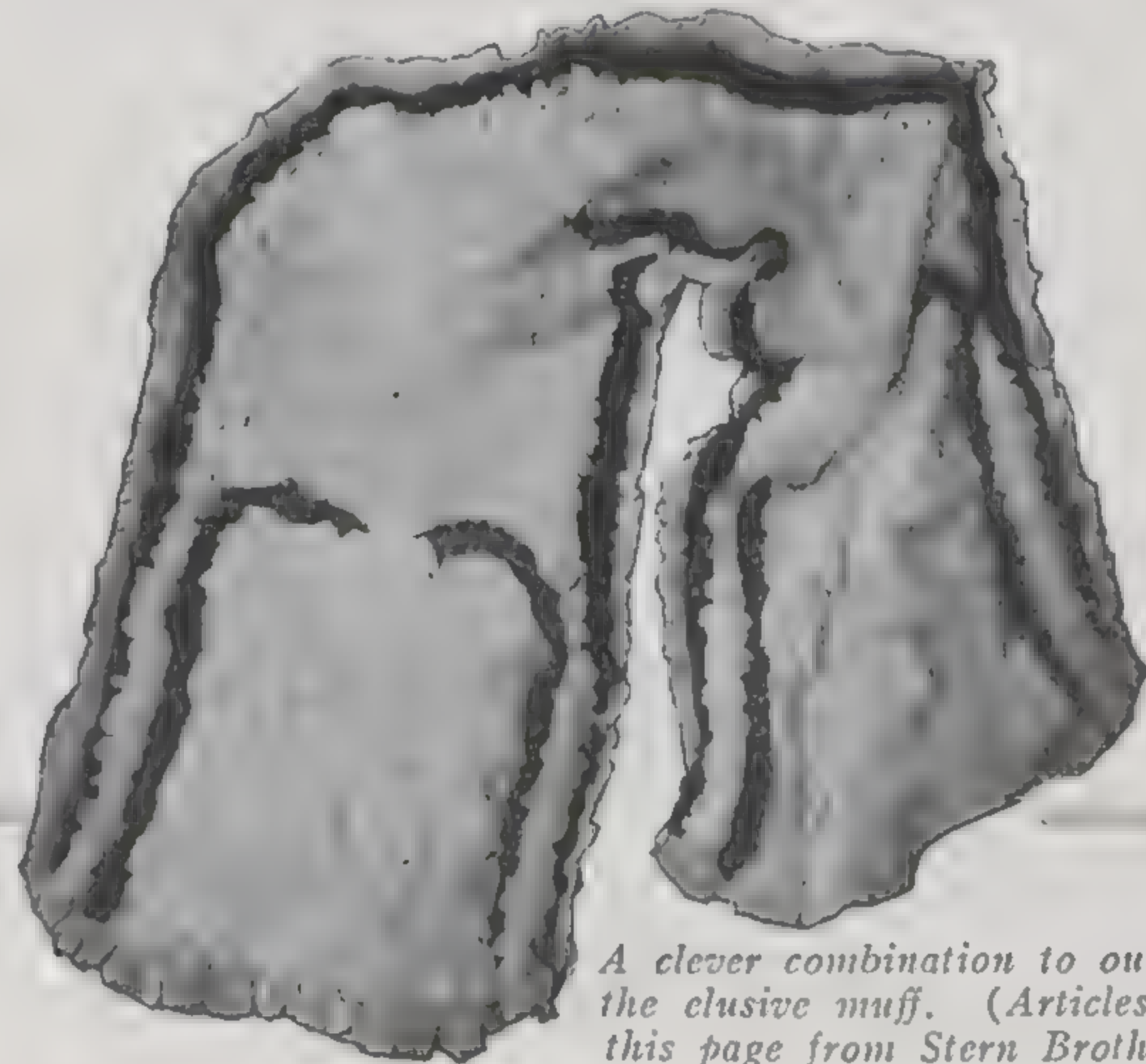
A spray of lilies edged  
with rhinestones



A jet poinsettia with  
a rhinestone heart



A filmy last touch for a  
white costume



A clever combination to outwit  
the elusive muff. (Articles on  
this page from Stern Brothers)



Some men have said that  
Harper's Weekly was indecent; so far  
as we know, no woman has yet said so.

*Norman Hapgood*

Editor of Harper's Weekly.



**I**S the maker solid? You need to know that, *now*, before you buy a car. For the day of reckoning in the automobile industry is here. Witness the sudden changes in plans, methods, models, and prices—heavy stock offerings — reorganizations — big loans — failures, more than 25 in the past year. Excessive overheads and super-expanded plants, extravagances, and mushroom methods are coming home to roost. Already several well-known makers have failed, and cars of good reputation have disappeared from the market.

Review of Reviews says automobile stocks are not a good investment. Neither is an automobile unless its maker is sure to continue in business, making good on his guarantee, giving service to car owners, and sustaining the commercial value and public standing of his car.

### **Find Out About the Maker**

Find out where the maker stands before you buy. Know that the Winton Company has always followed sound and enduring policies. No water in its stock, no bonds, notes, or mortgages to be charged for in its price, no frantic and frequent changes in models that prematurely age and depreciate prior models, no juggling with quality, no marketing of experiments, no grasping after quantity, no exaggerated price.

### **A Car of Beauty and Excellence**

You can safely buy a Winton Six, for it is now in its seventh year of success—a thing impossible if it hadn't been right; made by the company that founded the industry, and the first in the world to concentrate upon

# CAUTION

*Read Carefully.*

**Consider what's happening right now among the makers of**  
**AUTOMOBILES**

six-cylinder cars exclusively. The newest model is one of remarkable beauty and excellence—the automobile fashion plate.

### **Finest of Car Equipment**

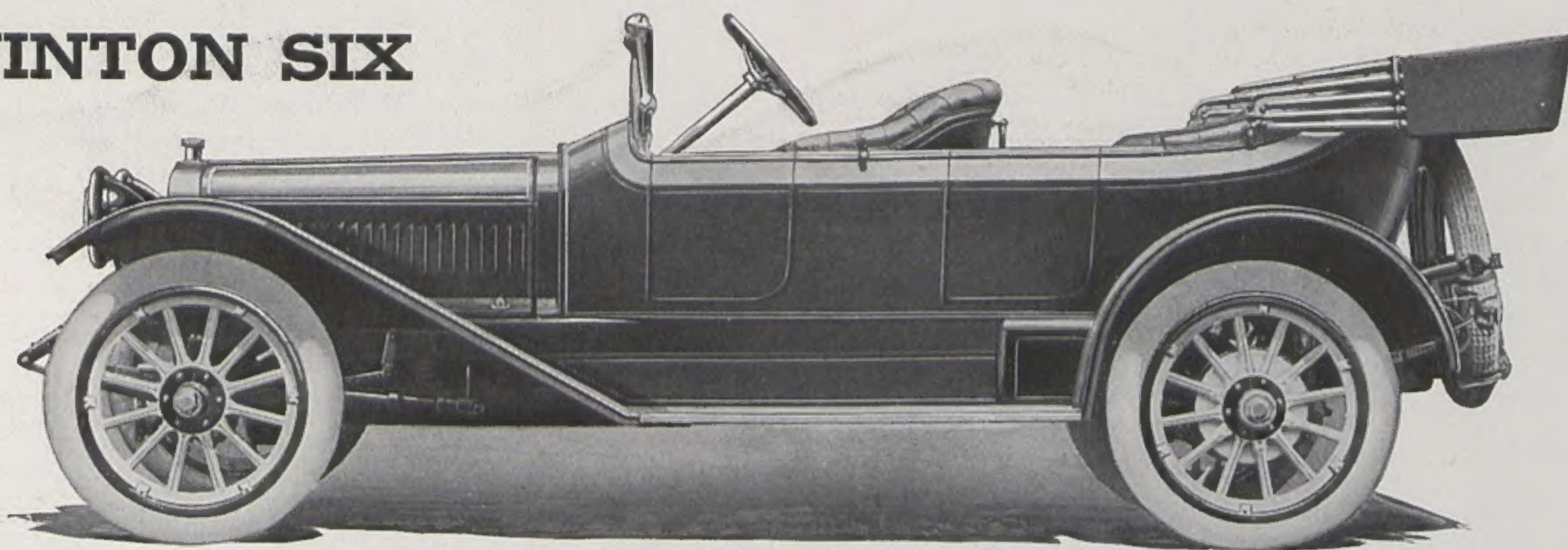
Has the finest of everything—gracefully low body with yacht-like lines, long stroke motor, left drive, center control, electric lights, self-starter, first quality mohair top, easily handled curtains, rain-vision glass front, best Warner speedometer, Waltham eight-day clock, Klaxon electric horn, rear tire carriers, demountable rims, full set of tools, German silver radiator, metal parts nickel finished, four-cylinder tire pump. Price \$3250, fully equipped.

### **What Every Buyer Ought to Know**

Find out about it. Find out about the company that makes it. Compare point for point with what you can find out about other cars and other companies. Get our book that tells what every buyer ought to know about what's happening in the automobile industry: sent only to car owners and those intending to buy. Ask for Book No. 49.

*The Winton Motor Car Co., 21 Berea Road, Cleveland, Ohio*

## **WINTON SIX**



*The Fashion Plate of American Automobiles — \$3250 Fully Equipped*





"In the golden age of the first Francis, artists flocked 'round the shadows of bright courts and produced new smiling forms of Silverware. They touched to exuberance the wonderful beauties of the Italians—made them playful, made them French."

*From "Chats About Silver," our free Book—sent upon request—which teaches about silver styles and fashions and how to recognize them.*

**D**OES not this Francis I. pattern breathe the very spirit of sumptuous elegance fitting to any environment which asks the richer note?

Reed & Barton's exclusive patterns grace *all* environments within the scope of fitting taste. They touch extremes of elegant elaborateness and classic simplicity, and so meet the demands alike of high prosperity and modest income.

Their trade mark, impressed on each silver piece through the whole wide field of their exclusive styles, marks the blazed trail of triumphs in silvercraft. Their reputation is almost century old.

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# Stevens-Duryea



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